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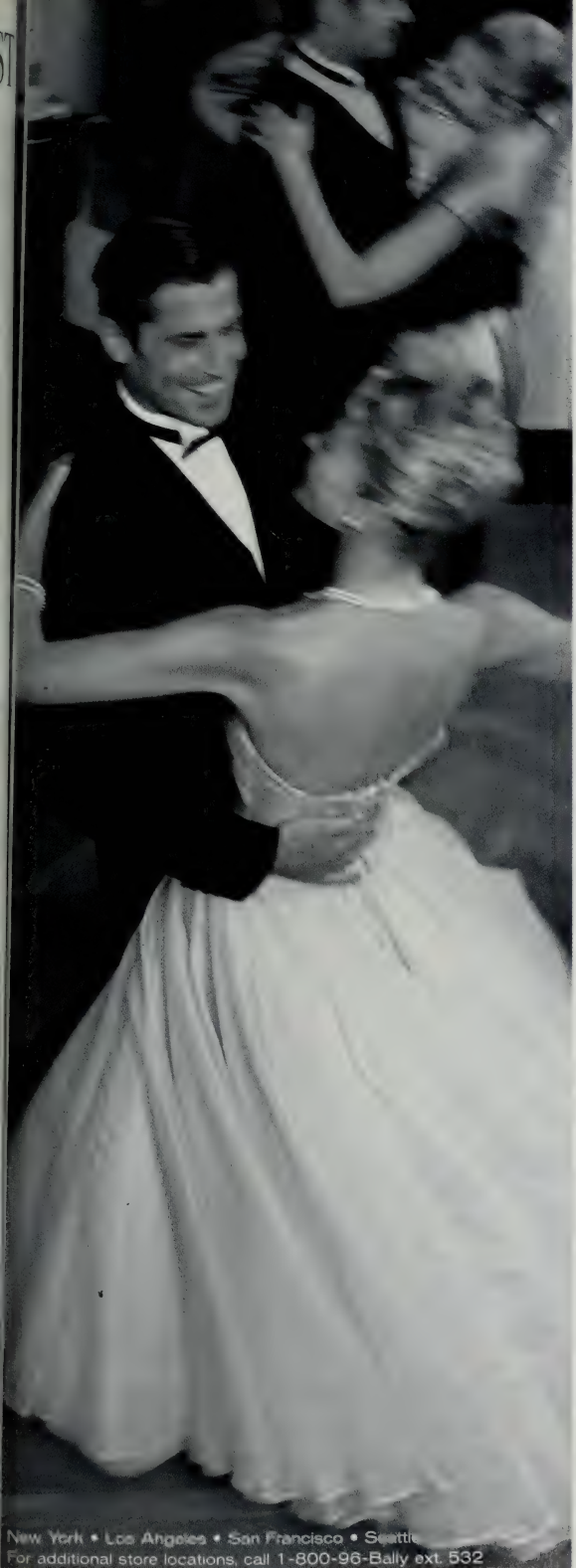
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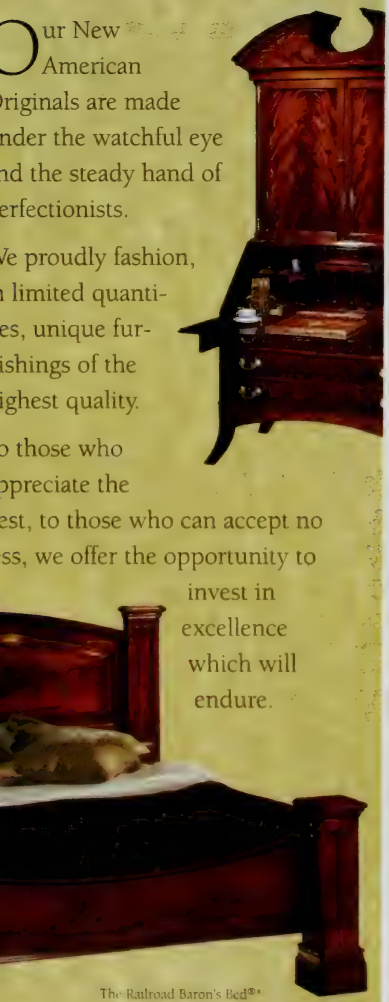
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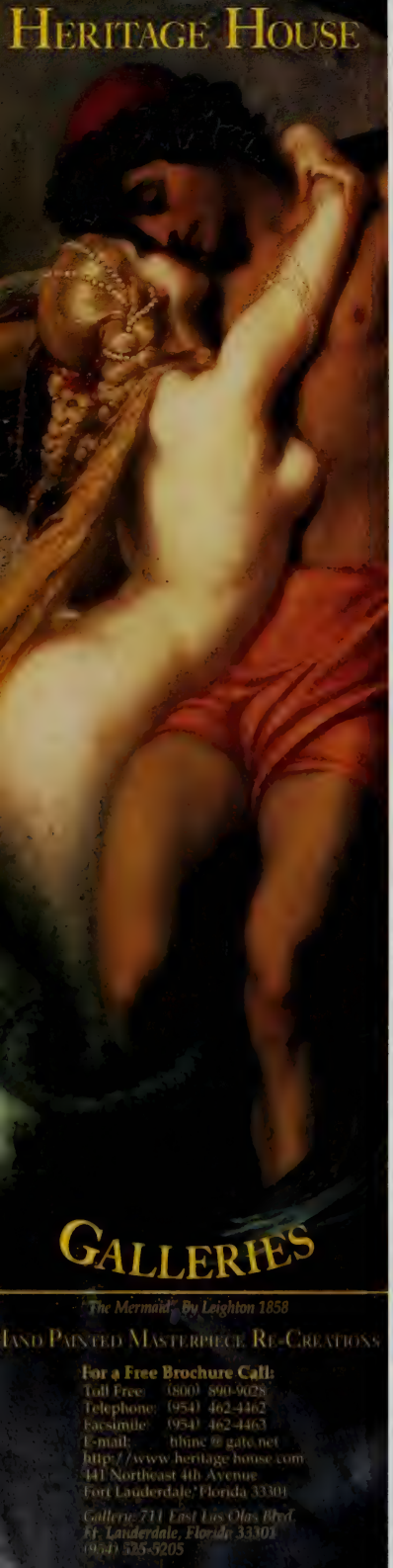
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"FRANK ISRAEL'S FORWARD-LOOKING BUILDINGS WILL ALWAYS INSPIRE."

Your December 1996 issue proves that Frank Israel looked at the word *architecture* and saw within it the three most important letters: *art*. Like all excellent art, his buildings have colors, textures and forms combined in unique ways. He never built tired copies of past architectural glories or created a cold, sterile, boxlike environment. His forward-looking buildings will always inspire architects and designers who are ready to take their own risks and create in their own vocabularies.

BORIS DONESCU
DENVER, COLORADO

Hurrah! Wow! At last! How wonderful it was to receive the December issue and find an article showing the interior décor of a home belonging to a successful African American ("Musical Spaces in Manhattan"). I was pleased to see your magazine branching out. I hope that you will continue this trend and seek out other minorities with exceptional taste in decoration and design.

BRENDA G. WILLIAMS
BEVERLY, NEW JERSEY

Thank you for "Hotels: Château Marmont Revisited" (December). My brother was a tenant at this quaint hotel in the summer of 1968. He resided in Sidney Poitier's suite. It was delightful to visit him during his stay. The employees were wonderful, and I enjoyed sitting in the lobby, where so much history had taken place.

JEANNE DUELL
LOS ANGELES, CALIFORNIA

Thank you for the very useful article on preserving books ("Architecture: The American Academy's Rare Book Room," December). However, rather than trying to protect the paper and leather from accelerated deterioration caused by conventional light's harmful drying out and fading, why didn't they use glass fiber-optic architectural lighting? This revolutionary technology, free of destructive infrared and ultraviolet rays, has been around for over thirty years. It conserves fugitive materials yet allows them to be easily seen. Because it is discreet and does not clash with any décor, it is eminently suited for use in historic venues as well as modern ones.

GERSIL N. KAY
PHILADELPHIA, PENNSYLVANIA

Your photographs of La Follia ("Palm Beach Renaissance," December) were outstanding. I was, however, disappointed with your accompanying article—it focused on a decorator instead of the master architect, Jeffery W. Smith. Your readers, I believe, would have been more interested in his thoughts on the designing and style of this extraordinary project.

PAMELA WYLIE
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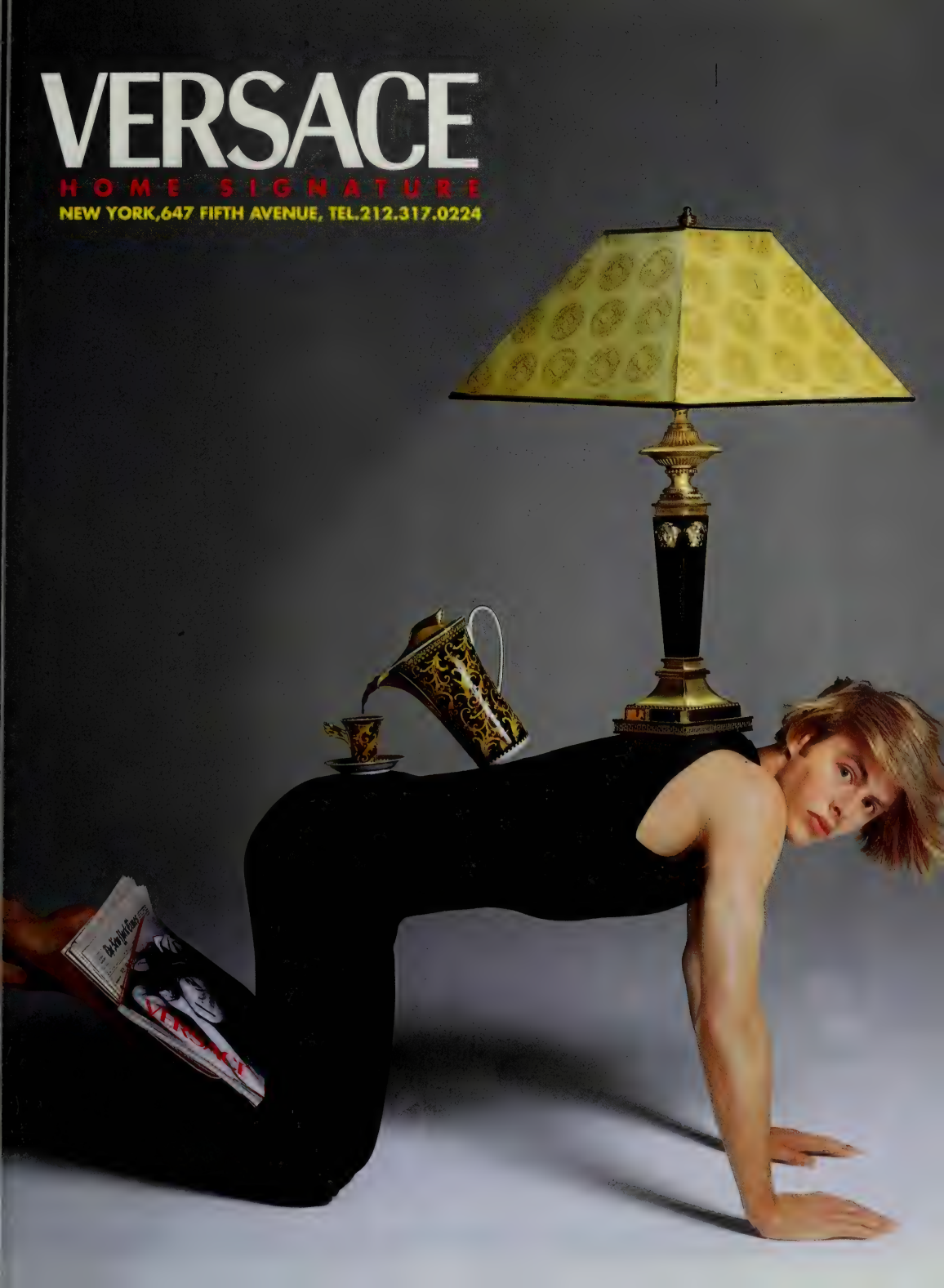
As a regular visitor to St. Croix, I was very excited to see "AD Travels: Making a Bid on St. Croix" on the Whim Museum auction in the December issue. I'm always thrilled to read about West Indian antiques, as I have been collecting pieces for some time. The popularity of this style has really flourished in recent years, and *Architectural Digest* has always been a strong supporter.

KAREN J. REISLER
NEW YORK, NEW YORK

One of the joys of living in Santa Fe is being surrounded by the wealth of artisans in this unique city. I would feel remiss if I did not acknowledge the contributions made by some of these talented people, as shown in Robert Reck's gorgeous photographs ("Architectural Digest Visits: Carol Burnett," December). Among them are the creative, sinuous ironwork of Francis Nowicki, complemented by the classical work of Chris Thomson in the same medium; the custom leather work of Chris and Gary Galusha; and the wood carving of Jerry Morrelli.

ANITA LUDOVICI DE DOMENICO
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KENNETH HEILAND

One of Steven Spielberg's most interesting productions over the past ten years isn't a movie at all. It's the cluster of buildings he's commissioned on his property in East Hampton, New York. In our May 1988 issue we showed the family house that Charles Gwathmey designed for the filmmaker, which gave an eighteenth-century Pennsylvania Dutch barn a twenty-first-century edge. In November 1994 we published a guesthouse Gwathmey added to the property. Next month we present the new guesthouse and stables, also designed by Gwathmey. While these structures extend the themes of the earlier buildings, they also stand alone as fully formed architectural presences. When he's through—and who says that he is?—Spielberg will have produced one of the most remarkable residential enclaves in recent memory. In this issue, don't miss Jesse Kornbluth's spirited visit with actor Wesley Snipes in Florida (see page 142).

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Ann E. Berman is a freelance writer who specializes in the arts.

Susan Cheever, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels.


IRA MONTGOMERY

Michael Ennis is the author of the novels *Byzantium* and *Duchess of Milan*.

Christopher Finch is the author of *American Watercolors*, *Jim Henson: The Works* and *The Art of Disney*.

Roland Flamini, a writer based in Washington, D.C., is the author of *Sovereign*, a biography of Elizabeth II. He is writing a biography of French diplomat Edmond Genet.

Michael Frank, an *Architectural Digest* contributing writer, has written for *The New York Times*, the *Los Angeles Times* and *Antaeus*.

Brendan Gill, an *Architectural Digest* contributing writer, is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art. His book *Late Bloomers* was published last year by Artisan.

Paul Goldberger is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.

Sally Griffiths is a freelance writer who divides her time between London and Wales.

Peter Haldeman, a Los Angeles–based writer, is working on a memoir for Little, Brown.


CARD ENJAIAN

Thomas S. Hines is a professor of history and architecture at UCLA. His most recent book is *William Faulkner and the Tangible Past: The Architecture of Yoknapatawpha*.

Jesse Kornbluth, an *Architectural Digest* contributing writer, is the editor-in-chief of The Book Report, an interactive book review on America Online.

Elizabeth Lambert is an *Architectural Digest* contributing writer who lives in London.


CHRISTOPHER LITTLE

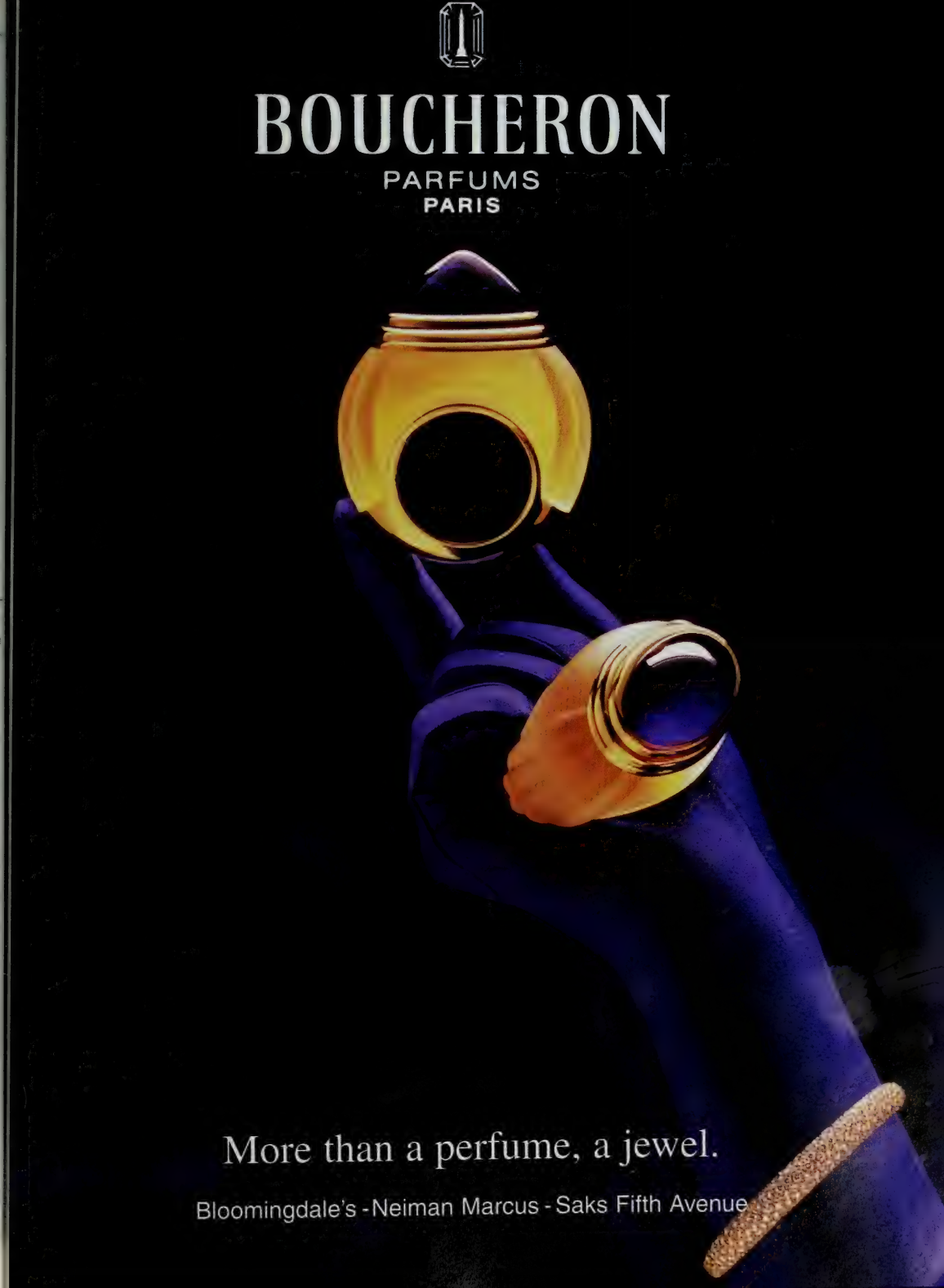
Carol Lutfy, a New York journalist, writes frequently about art and architecture in Asia.

Elizabeth Helman Minchilli, a freelance writer who lives in Rome, is writing a book about Italian ceramics from Deruta for Chronicle Books.

Michael Peppiatt, who lives in Paris and London, is the author of *Anatomy of an Enigma*, a biography of Francis Bacon, which will be published in June by Farrar, Straus & Giroux.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850–1918* and *American Elegy*.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.


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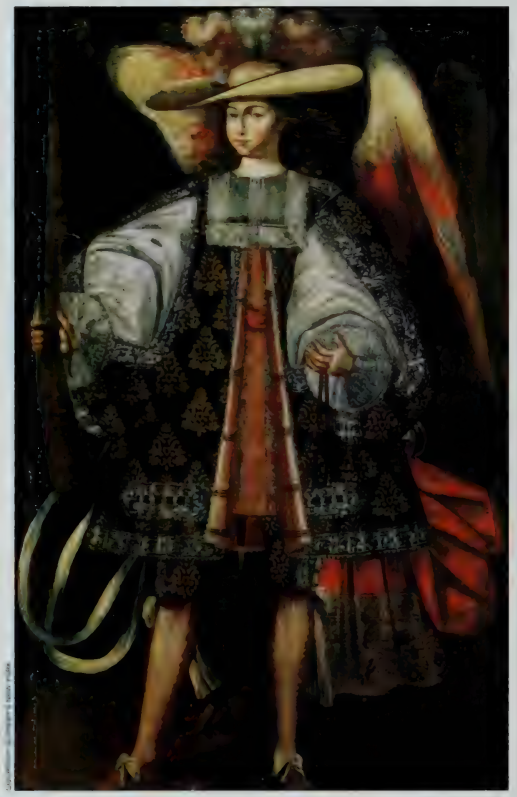
What makes a symbol endure?

AD AT LARGE

ALLURING ANGELS

"They're very decorative, and besides, they're angels," says Ramon Osuna, a Washington, D.C., gallery owner who specializes in Latin American art. Osuna is referring to the **Angels of Cuzco**, paintings of winged gentlemen in 17th- and 18th-century dress, often brandishing swords and muskets, that once adorned churches and private chapels in South America.

Soldier-angels were part of the enormous output of religious folk painters in Spain's colonies in the New World. The vogue originated in the Peruvian city of Cuzco, and though it spread throughout Spanish America, "Cuzco School" is the term used to identify the angels offered in auctions of Latin American art, such as ones in New York at Christie's May 28–29 and Sotheby's May 29–30.





A late-17th-century oil of a Cuzco School archangel (top) at Sotheby's. An angel Gabriel, which sold at Christie's (above)

An Angel Gabriel sold at Christie's New York for $13,800 recently, which is a good indication of the angels' market value. "We get a lot offered to us, but they either were done in the 19th century or are later copies," says Sotheby's Rachel Palacios. Christie's, 212-546-1099. Sotheby's, 212-606-7290. Osuna Gallery, 1914 16th St. NW, Washington, DC 20009; 202-296-1963. Valerie Taylor, 10 Waterside Plaza, New York, NY 10010; 212-213-5314.

PURE PEDIGREE

The **Historic New England** collection, a wide array of reproduction furniture, wallpapers, fabrics and decorative accessories, has been introduced through the Society for the Preservation of New England Antiquities. "We differentiate it from other reproduction lines in that the SPNEA collections are some of the best documented in the country. We know the provenances of the originals—many are on display at our historic house museums," says Diane Viera of SPNEA. Among the items licensed for reproduction are 16 new wallpapers and borders from Brunschwig & Fils and furnishings from Southwood Furniture Corporation, including a Pembroke table and an Edwardian armchair (below) copied from originals in the residence of Governor John Langdon of Portsmouth, New Hampshire, and a painted demilune table from the Hamilton House in South Berwick, Maine. SPNEA, Harrison Gray Otis House, 141 Cambridge St., Boston, MA 02114; 617-227-3956.





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COURTESY FINE ART SOCIETY, LONDON

With much attention being paid to Charles Rennie Mackintosh, Scottish paintings dealer **William Hardie** has augmented his small stock of watercolors and drawings by Scotland's best-known architect. *Garden Bouquet* (above), which Mackintosh painted in 1915 at a time when the world was at war and architectural commissions were at a standstill, is one of only several watercolors on a black background. "It shows the beauty of flowers triumphing over the black, but just barely. He painted it when he'd moved to London for work," says Hardie. His main area of interest is the Glasgow School, which flourished between 1885 and 1896. "It was exciting work," he says. Hardie also shows the paintings of Edward Arthur Walton, James Stuart Park, Arthur Melville and Stanley Cursiter. Known as the Glasgow Boys and numbering not quite two dozen, the artists rejected academic standards in favor of new techniques and bold colors. The group fell apart as the century drew to a close, however, a victim of "marriage, honours and success," writes Hardie in his book *Scottish Painting: 1837 to the Present*. William Hardie, 15A Blythswood Square, Glasgow G2 4BG; 44-141-221-6780.

SCOTTISH PANORAMAS

A Scottish painter who once decried the design work of Charles Rennie Mackintosh as "Mockintosh" is being honored this year with a show in Scotland and subsequently in London on the occasion of his 90th birthday. **James McIntosh Patrick** is known for his detailed panoramic landscapes of Scotland. The exhibit at Scotland's National Gallery, which ends April 20, features ten paintings, while the Fine Art Society, which has shown his works since the 1930s, will have twice that number and offer ten canvases for sale during its show May 6–June 6. National Galleries of Scotland, Belford Rd., Edinburgh EH4 3DR; 44-131-556-8921. Fine Art Society, 148 New Bond St., London W1Y 0JT; 44-171-629-5116.



COURTESY FINE ART SOCIETY, LONDON

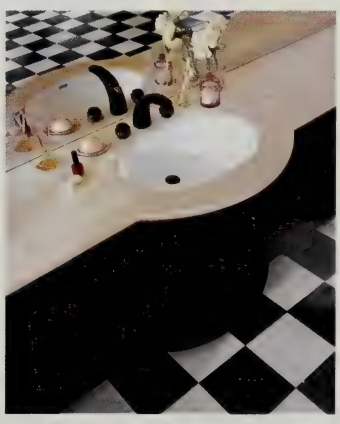
James McIntosh Patrick's *Cleish Mill, Near Thriepley*, 1982 (above), and *Autumn, Kinnordy*, 1936 (left)

continued on page 36



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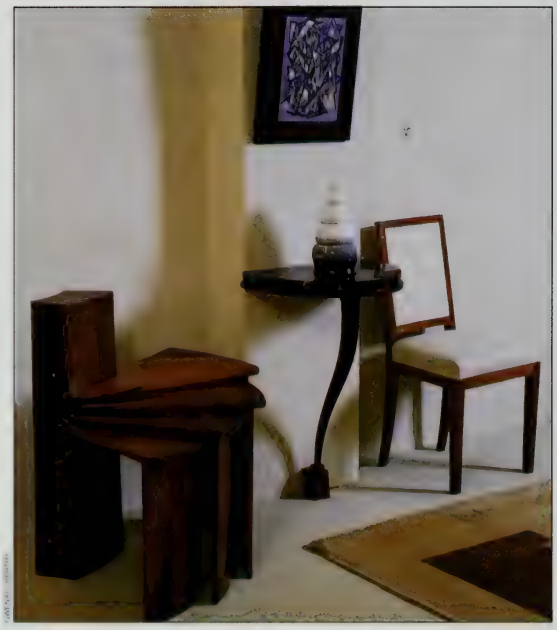
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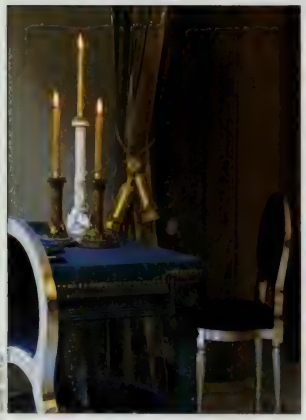
THE SWISS CONNECTION

Françoise de Pfyffer has brought her home furnishings style from Geneva to London, where she has opened **Interiors bis**. She offers a mix of new furniture and antiques (below)—silvered chairs made by the Italian firm Promemoria and upholstered in Ralph Lauren purple silk velvet, a painted cardboard table from Carton Massif of France, and a chest with drawers that are actually wicker baskets designed by Modénature's Henri Becq juxtaposed against a 1930s or '40s French banquette painted black, a 1920s baker's cupboard faced with marble and six original Thonet chairs. Along with partners Andrea Waidele and Federica Palacios, Pfyffer also sells hurricane lamps hand-blown in crystal, fine table linens and unusual tiebacks made from corrugated cardboard. While she offers the same lines of furniture at both shops, she says, "I try to have more unusual things in London. I wouldn't dream of having a plush red velvet sofa in Geneva. There I'm a bit more bourgeois." Interiors bis, 60 Sloane Ave., London SW3 3DD; 44-171-838-1104.



FRENCH FLAIR

Owners Catherine and Christian Boutonnet and Rafael Ortiz have a steady stream of furnishings designed by Jean-Michel Frank, the Giacometti brothers, Pierre Chareau and Paul Dupré-Lafon coming into their gallery, **L'Arc en Seine** (above). They've been dealing in 20th-century furniture since 1979, and their stock of Frank pieces includes a pair of folding armchairs, an oak wardrobe and a parchment desk, bar and low table. They are also organizing a second exhibit of works by Alberto and Diego Giacometti. L'Arc en Seine, 31 rue de Seine, 75006 Paris; 33-1-43-29-11-02.



DESIGNED FOR READING

Editor-in-chief Paige Rense makes her debut as a novelist with ***Manor House*** (Doubleday; $22.95), a murder mystery based on the actual events that led to her editorship of *AD*... ***Alexander Gorlin, Buildings and Projects*** (Rizzoli; $35), the first monograph of the architect's works, has essays by Paul Goldberger and Vincent Scully and an afterword by Charles Gwathmey... ***Family Houses by the Sea*** (Clarkson Potter; $45) is a reissue of the book on vacation houses by *AD* European editor Alexandra d'Arnoux... ***Historic Houses of South Africa*** (Abbeville; $67.50) by Graham Viney presents the country's architectural history... In ***A Legacy of Excellence: The Story of Villa I Tatti*** (Abrams; $49.50), William Weaver examines the history of Bernard Berenson's Italian home... Stephen Calloway has revised and updated the classic reference work ***The Elements of Style*** (Simon & Schuster; $70).

HISTORICALLY MODERN

Alexandre Biaggi received two of the best gifts he could hope for this Christmas past: a large new shop on the rue de Seine and the services of Jean-Louis Riccardi to decorate it. "I love the architecture, I love the street," says Biaggi of the early-19th-century building that houses his new gallery, where French and Italian furniture and objects from the 18th, 19th and 20th centuries converge. Riccardi chose Directoire doors, painted the walls lilac and glazed the floors black. With much more space in his new quarters, Biaggi has created groupings of compatible antiques in each room. A pair of white satin chairs designed by Louis Süe toward the end of the 1930s sit near a very modern-looking early-19th-century black-and-white-marble fireplace; a chest of drawers by



Jean-Michel Frank is presented under an 18th-century rock-crystal chandelier. Two important items he has for sale are a large Serge Roche mirrored screen (above) and a ca. 1800 Venetian chandelier. Alexandre Biaggi, 14 rue de Seine, 75006 Paris; 33-1-44-07-34-73.

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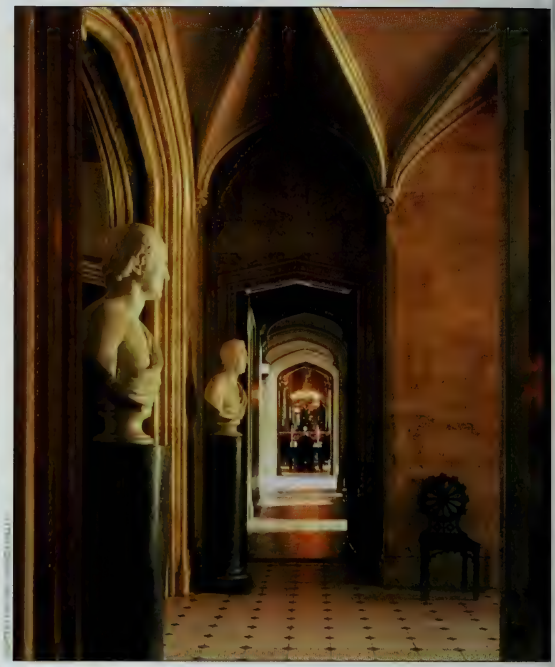
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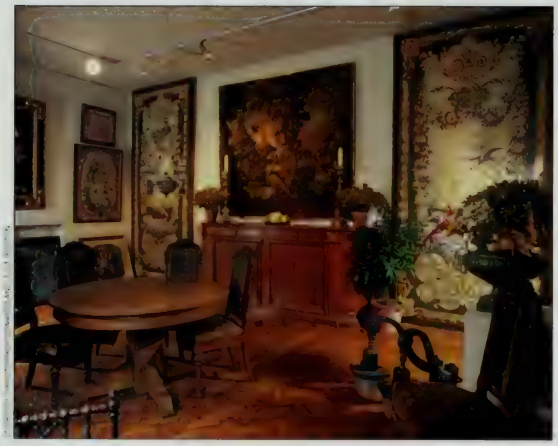
AD AT LARGE

HUDSON BOUND

An insider's tour of several landmarks along the Hudson River will be held in April, with lecturers from the Metropolitan Museum of Art and Christie's. As part of **Hudson Valley Art and Antiques Month**, Lyndhurst (right), a National Trust property in Tarrytown; Boscobel, a restored Federal-style house built in the early 19th century with furniture by Duncan Phyfe and Charles-Honoré Lannuier; and Kykuit, the Rockefeller estate also on the National Registry (*AD*, May 1992), will be the sites of tours focusing on specific topics. On April 1 Amelia Peck, curator of American art at the Met, will lead a tour of Lyndhurst's collection of decorative arts. Nelson Rockefeller's modern art collection at Kykuit will be the subject of a tour on April 4 led by curator Cynthia Bronson. Historic Hudson Valley, 914-631-8200.



BREADTH OF VISION



Thanks to his vast new quarters in a converted warehouse two minutes from the King's Road, **Christopher Edwards** is offering a broader range of antiques (above). There are tapestry cartoons everywhere, the property of Edwards's new shopmate, **Julia Boston**. Then there are the items Edwards's longtime customers, including decorators from Colefax and Fowler and George Spencer, would be surprised to see—a mid-16th-century Venetian carved stone window and ca. 1800 north Indian beaten copper poles. Edwards says he's now able to buy the occasional decorative item that catches his eye and display larger pieces of furniture. "I bought a bed from a farmer at a country fair. It's one that Victoria and Albert slept in during their early years, when they would stay at one of the great country houses." Boston's 19th-century cartoons, painted after designs by Boucher, Oudry, Pillement and others, are hung on walls in the shop's great room, the library and the sculpture gallery. Christopher Edwards and Julia Boston, The Old Stores, The Gas Works, 2 Michael Rd., London SW6 2AD; 44-171-610-6836 and 171-610-6783.

A DECORATIVE EYE

While he still operates two stands in the Marché Paul-Bert, **Sylvain Lévy-Alban** has joined the antiques dealers on Paris's rue de Beaune with a new shop (below) filled with 17th- to early-19th-century decorative furniture and accessories. They include a Swedish *faux-marbre* console table with its original mirror, four ca. 1790 Italian Neoclassical white-and-gilt stools with petit point tapestry, a red-japanned cutlery cabinet painted with chinoiserie figures and containing a 12-piece place setting marked "Lisbon 1740" and a small Venetian bureau-bookcase with the coat of arms of a doge family and covered with engravings of boats and people. Sylvain Lévy-Alban, 14 rue de Beaune, 75007 Paris; 33-1-42-61-25-42. □





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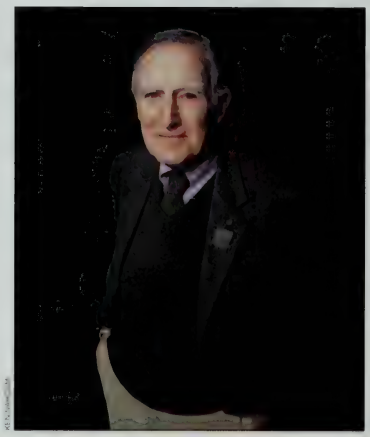


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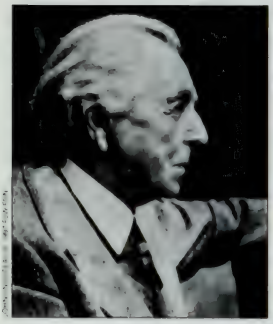
What A Luxury Car Should Be

BRENDAN GILL
WRIGHT AND THE CONCEPT OF SHELTER

SOME YEARS AGO I WROTE a biography of Frank Lloyd Wright. It was titled *Many Masks*, and the masks in question were those that I thought I detected Wright concealing himself behind as he accomplished, decade after decade, in much turmoil of spirit, his innumerable wonders. An important aspect of his work—the aspect that I wrongly assumed was sure to have the most lasting influence on the architecture of the country as a whole—was his mastery of the concept of shelter. Now, one would assume that shelter was the very foundation stone of architecture. Certainly Wright believed this in his bones, but for most of the scores of architects I have known, shelter is very far indeed from their thoughts. They would perhaps argue that the reason for this state of affairs is precisely because shelter is so fundamental to the profession that there is no need to discuss it. But in fact architects, even the best of them, tend to prefer designing structures whose primary purpose is, as we say coarsely nowadays, making a statement, and making statements has little or nothing to do with shelter, especially when it is of a domestic nature.



Brendan Gill (left), chairman emeritus of the New York Landmarks Conservancy, is the author of *A Fair Land to Build In* and *Many Masks*, a biography of Frank Lloyd Wright.





RIGHT: In 1911 Frank Lloyd Wright (above) built Taliesin, his Spring Green, Wisconsin, hilltop retreat. "Architecture," he wrote, "is no less a weaving and a fabric than the trees."

Private houses are beneath the notice of most of the fashionable architects of our day, unless the client has a minimum of a couple of million dollars to spend. How different they are in this respect from Wright! For no matter how many big projects he contrived to secure—and nothing delighted him more than to see a rich man's car making its way up the long driveway to his hillside kingdom in Spring Green—he was always eagerly striving to design a house for ordinary people, at the lowest possible cost. On his way to that goal he eliminated cellars and attics, and in place of

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GUCCI

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BRENDAN GILL

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a garage he invented what he called a carport. Needless to say, his little houses were so efficient and so agreeable to live in that no banks would provide a mortgage for them.

In the case of public buildings, making a statement usually means falling back on tradition—a courthouse without pillars prompts us to wonder, on entering it, whether justice will truly be served—and even in the case of private buildings, making a statement is the sine qua non: The owner of a building has a message to convey, and the architect of the building had better make that message perfectly clear. In the classic case of the Chrysler Building, for example, the architect created enormous exterior ornaments out of eagles' beaks and hubcaps, and to this day we passers-by understand at once that Chrysler cars and our national patriotic symbol are more or less equally precious to us and therefore equally to be admired. And so we admire them.

Moreover, no harm in that! Architecture is a radically impure profession, always at the mercy of an individual architect's talent and then at the mercy of a client's taste and the amount of money in a client's pocketbook. Those sufficiently formidable obstacles having been overcome, with greater or less damage to the original concept, the building succeeds or fails according to circumstances having far more to do with economics than with aesthetics. Wright's "lieber meister," Louis Sullivan, designed only one building in New York City—65 Bleecker Street—and the reason he designed no others is that the building, a strange and beautiful object, with giant terra-cotta angels spreading their wings under the cornice, was in business terms a total failure. Wright himself was always recommending that New York City be torn down in its entirety and rebuilt—with Wright as the presiding architect, of course—but in actuality he too sought success in New York and was rebuffed, again and again, largely for reasons of dollars and cents. He was in his seventies when he won the commission that offered him, however belatedly, his permanent niche in New York: the Guggenheim Museum on Fifth Avenue.



"No house should ever be *on* any hill or *on* anything," Wright wrote of Taliesin. "It should be *of* the hill. Belonging to it. Hill and house should live together each the happier for the other."

To my conviction that most architects build for show, add my conviction that they are more or less deliberately unaware of what it is that they are leaving out. For them, shelter is a matter of providing a structure that, weathertight and capable of being adequately heated and cooled, will accommodate a specified number of people for a specified number of purposes. Which is to argue that the most important aspect of shelter—the emotional response it induces in us, on a far deeper level than making a statement, or titillating us with its obedience to current architectural chic—is nearly always absent from their work. That emotional response is the invisible ingredient that, though we may not be conscious of it, nourishes us and makes us happy, and the lack of it, again perhaps without our being conscious of it, starves us and makes us miserable.

The emotional response I speak of is primordial and comes down to us over tens of thousands of years by way of our DNA. Subject to modification by circumstances that affect us as individuals, the DNA program we inherit was intended to foster the most efficient means of our surviving and reproducing ourselves, and but little else. To this day our bodies respond chemically to the stimuli faced by our ancestors millennia ago. When we are frightened, the hair stands up on the back of our necks and adrenaline pours through our systems, assuring, among other things, that our blood will clot readily

continued on page 46

> How extraordinary it is that the nourishment of shelter so readily observable in Wright's work should have had so little effect on the architects who have followed him!

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BRENDAN GILL



Taliesin exemplified Wright's deep connection with nature and his need for privacy. It was a self-sufficient compound, boasting an icehouse, stables, a granary, a power plant and its own water supply.

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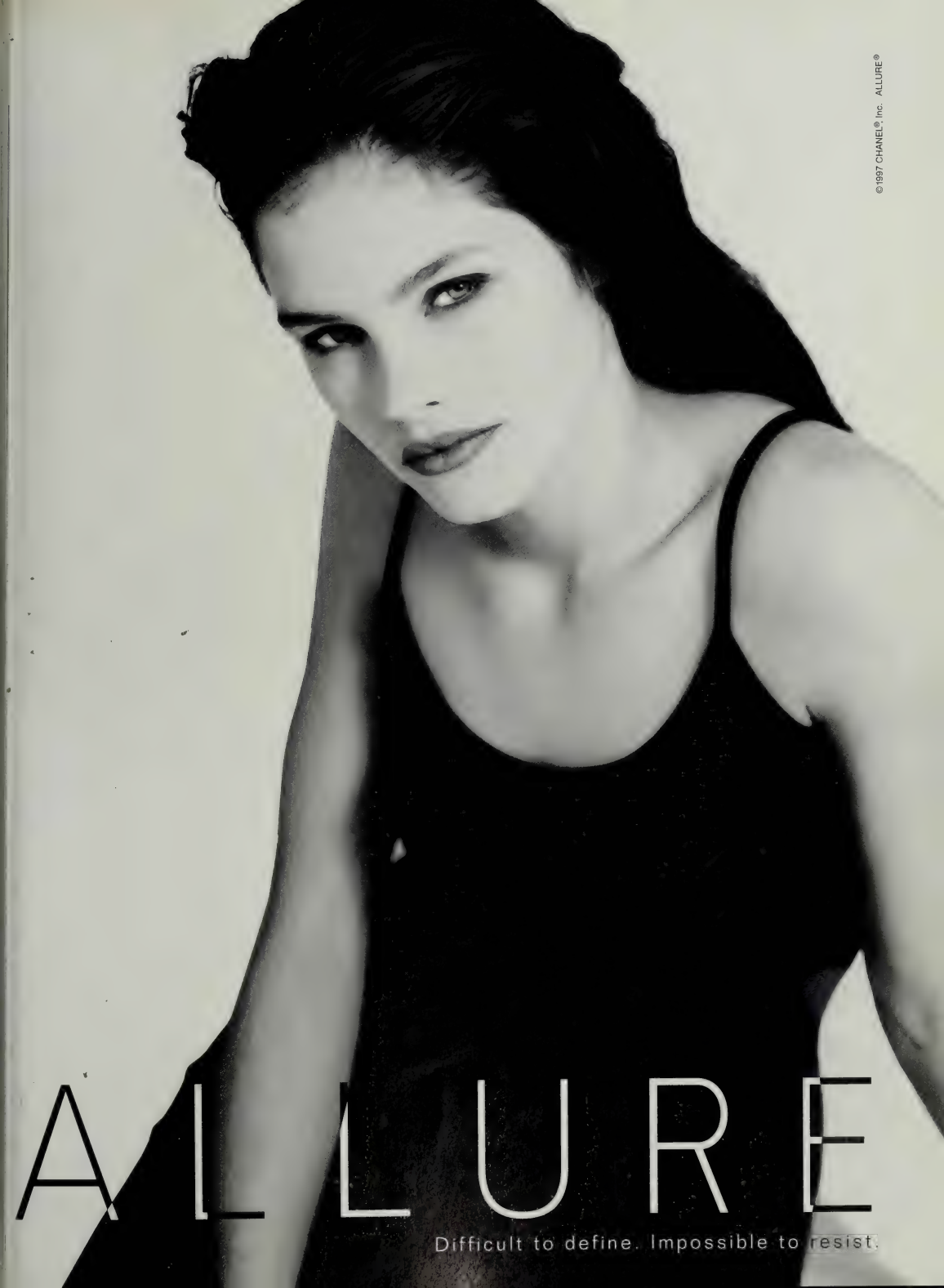
if we should be wounded. Surely it follows that our DNA also directs our responses in respect to shelter, which for our ancestors was a radically useful contrivance for survival. Despite his delicately modulated voice, his dandyism, his invincible gentlemanly arrogance, Wright was emotionally, like all the rest of us, a shaggy, prognathous Neanderthal. Back of the cape and the porkpie hat and the obsession with fast cars was a man exceptionally well attuned to the earth and the sky and exceptionally open to anger and fear and lust, and when he found in his late teens that the gift in his mind and hand was for making shelter, almost at once and without the bedevilment of a lengthy self-examination he began shaping volumes of space that hugged the earth and looked up at the sky and were intended to be vehemently, passionately lived in. Unhesitatingly, he followed a program whose source was at the time unknown to him and to the rest of the world.

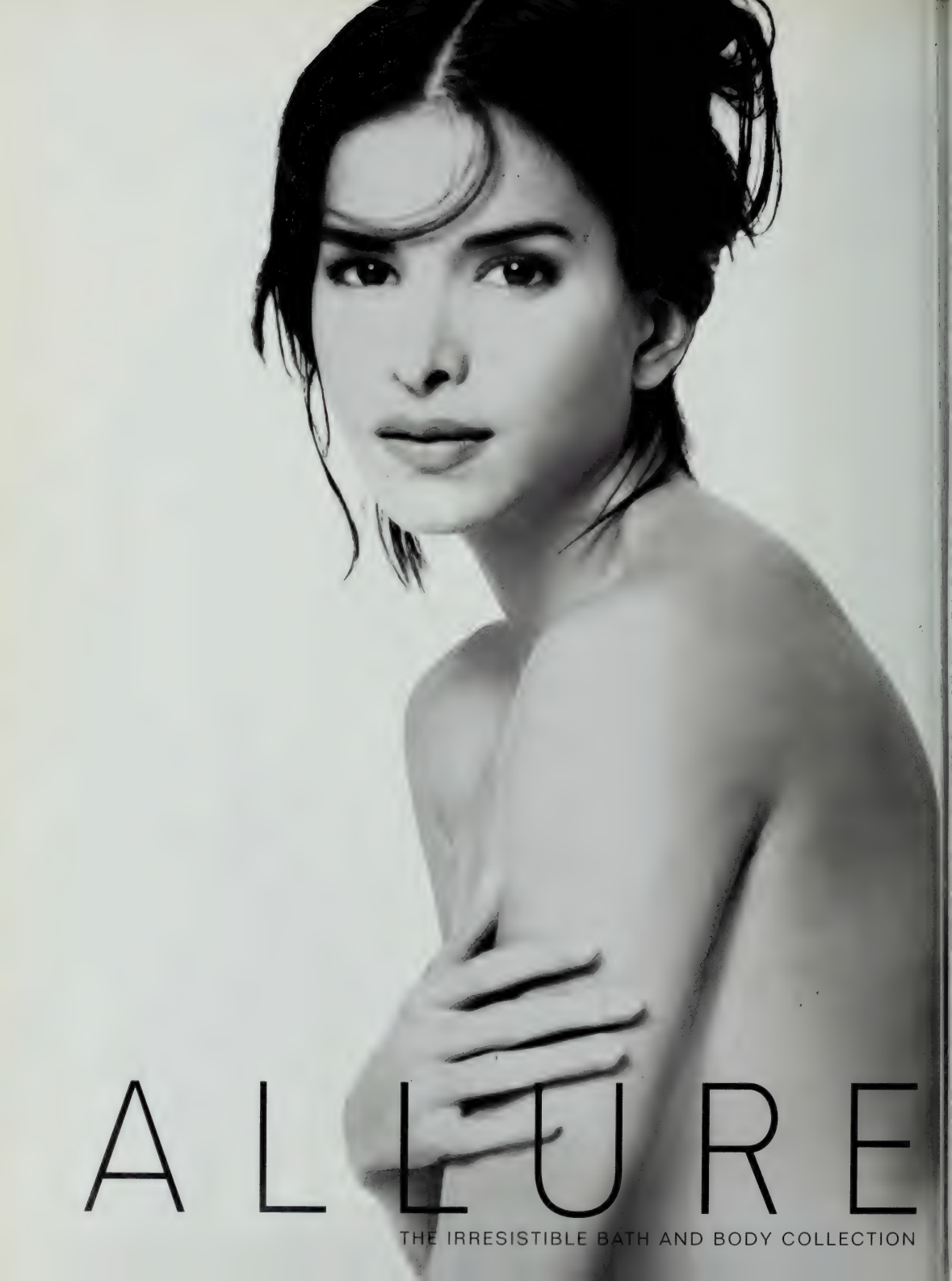
Like our ancestors, we ask of shelter, What is safe? without knowing that we ask it. What is unsafe? What, appearing safe, accordingly makes us happy, and what, appearing unsafe, accordingly makes us unhappy? It is hard to imagine anything more important than such questions in the infinitely distant past, and although most of us living today appear not to take the matter of shelter all that seriously, it is my contention that we blunderingly, subliminally, are unable to escape doing so. I argue that the needs we once felt have long been buried deep in our unconscious but that they remain intensely alive there. Although their persuasive powers may have been diminished by the depth at which they lie, they are by no means extinguished; they burn there and we are shaped by their burning.

DNA is, in short, the chief source of what one may as well call the psychology of shelter, evidence for which I detect in especially powerful form in Wright's work. He has earned our attention by becoming our greatest architect, and I see some portion of his greatness as residing in, and reflecting, the openness of the connection between him and his chromosomal program. Better than any of his contemporaries, Wright in his domestic architecture—in those hundreds upon hundreds of houses that he designed between the ages of twenty and ninety—revealed our true natures to ourselves and contrived with our unwitting consent to satisfy those natures. Many of his clients were puzzled by the character of the houses he presented them with, but almost without exception they were grateful to inhabit them.

Among other things, Wright sensed that we perennially agitated and uneasy primates rejoice in the light and fear the dark. And precisely for that reason, Wright took care to give us houses that, facing south,

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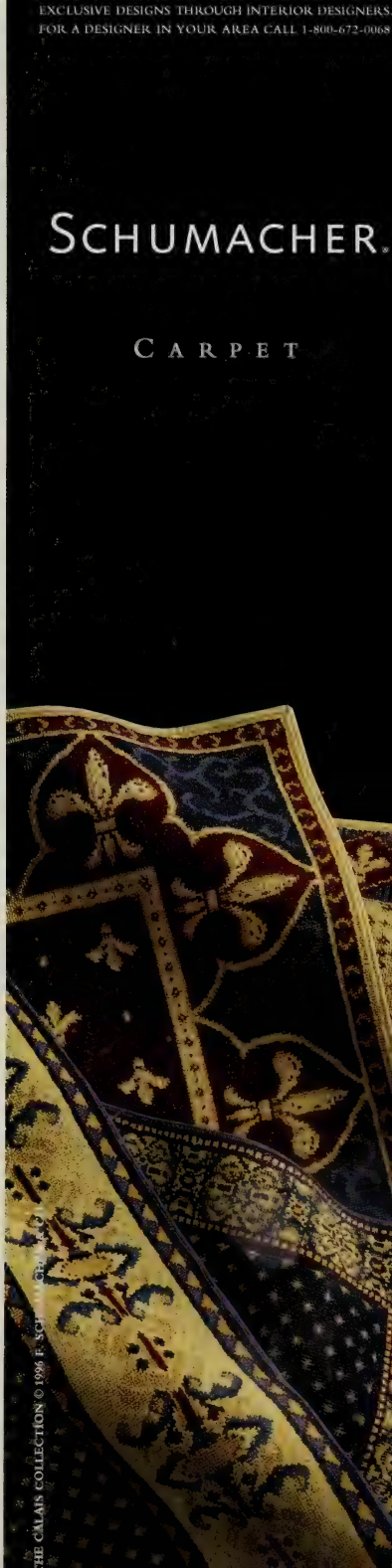
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opened their windows and doors by day to the sun and air, with roofs rising to embrace as much blue sky as possible. (He even designed a burial place for one of his clients that he called "the blue-sky mausoleum.") To the north the roofs of a Wright house tend to pitch downward, in order to nuzzle animal-like against a protective flank of earth. When night falls, curtains —once they would have been dried skins—are drawn against the dark, peopled as we all secretly suspect (and are right to suspect) with unseen adversaries crouched waiting to spring. And so at night in a Wright house we withdraw to the low-ceilinged end of some favored family room, where a fire has been kindled on a broad stone hearth—fire, the first of our enemies to be tamed and made a friend—and take from it warmth and light. And later, on going to bed, we lie snug and safe all the night long, in a cave of Wright's devising.

This, then, is what shelter is and what it ought to be, and it was Wright's genius to recognize it from the start. Whether he embodied the essence of shelter in his early and generally large-size Prairie houses or in his later and generally small Usonian houses, always his clients gained from him the same assurance that here, if anywhere, you will feel secure; here, if anywhere, you will be made happy. And this was true, of course, of Wright himself, with his two marvelous houses: the summer Taliesin, in the rolling green hills of Wisconsin, and the winter Taliesin, in the sun-baked living desert of Arizona. Both of these houses appear to have given birth to themselves out of the earth upon which they lie contentedly extended. How proud Wright was to play the host in them—the creator presiding joyously over his creations! For even in those passages of Wright's career when, as he used to say, he was taking a worm's-eye view of life, some irresistible capacity for joy sustained him under the protection of his own rooftree. Nor was it anything less than joy that in hard times he drew from wood and stone and glass and steel—he would not have troubled to put on the clumsy mask of cheerfulness in order to help ease the way for those caught up with him in his self-imposed predicaments.

How extraordinary it is that the nourishment of shelter so readily observable in Wright's handiwork should have had so little effect on the generations of architects who have followed him! Wasn't it to be expected that battalions of architects would pursue the same goals and achieve the same fortunate consequences? Well, but not a bit of it! Thirty-five years after Wright's death, do we design and build as he taught us to do? Certainly not. Instead, the vast majority of our architects continue to offer us mock-Tudor beach houses, mock-Palladian country villas, mock pillared plantation houses straight out of *Gone With the Wind*. As for homeowners, it appears that they make do gratefully in these conspicuously costly, conspicuously phony plasterboard anachronisms, though in fact they are living in a fashion totally at odds with the kind of shelter that they were intended by nature to feel at ease in—even, one may risk saying, to be happy in.

Why has this happened? What is the defect in our culture that has prompted us to pursue old follies in design at a time seemingly so favorable to our abandoning them? Wright used to insist that architecture is the mother of the arts. In that case, how does it come about that while the other arts are engaged in more or less radical experimentation, so many architects are content to produce cookie-cutter imitations of imitations? These questions can be readily asked but not so readily answered. All the more reason, then, that they be asked again and again, to the point where a certain energy of protest will be aroused among a representatively large segment of the public—a protest that, though not quite anger, will have the force and focus of anger and will prove capable of furnishing the answers that currently elude us. At that moment we will begin to be once again in tune with our DNA and with the old porkpie-hatted magician who carried out by instinct what we lesser mortals must learn, not a moment too soon, to carry out on principle. □





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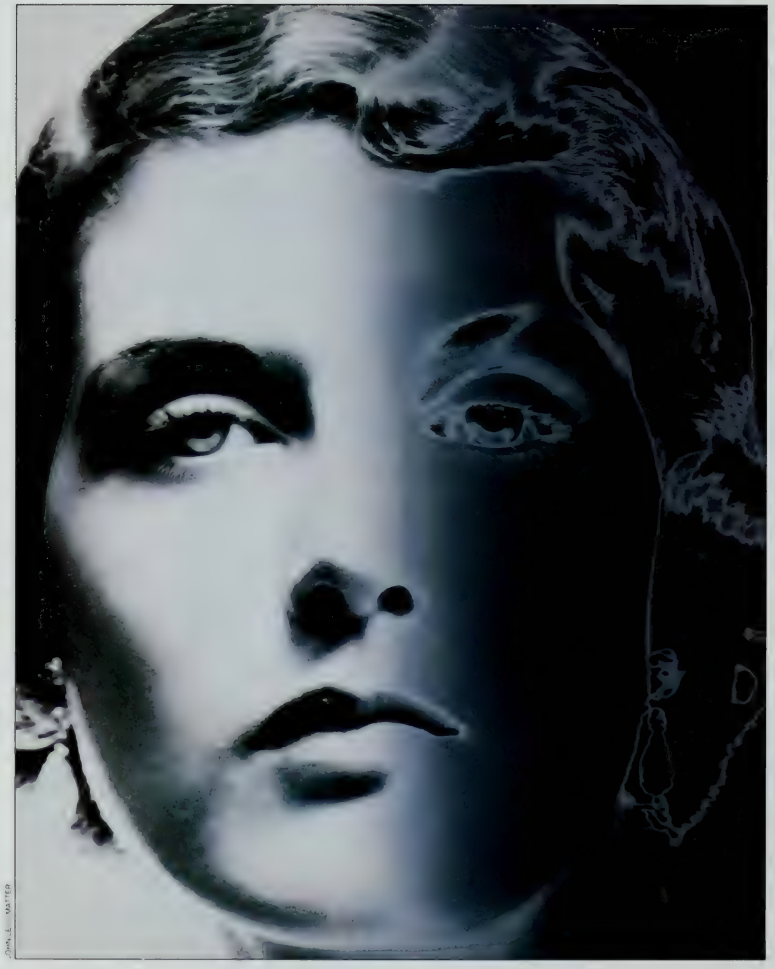
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***Untitled*, Herbert Matter, circa 1939. Vintage silver print; 14" x 11". Modernist photographers used devices such as solarization to create a new vision. Keith de Lellis Art Photography, New York.**

By Ann E. Berman

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More than sixty years later these modernist images retain a surprising freshness and relevance that have made them the most sought after of vintage photographic works. While prices for important examples now run to six figures, there is a wealth of more affordable material from which to choose. In fact, collectors can still purchase first-rate modernist photographs for under $10,000.

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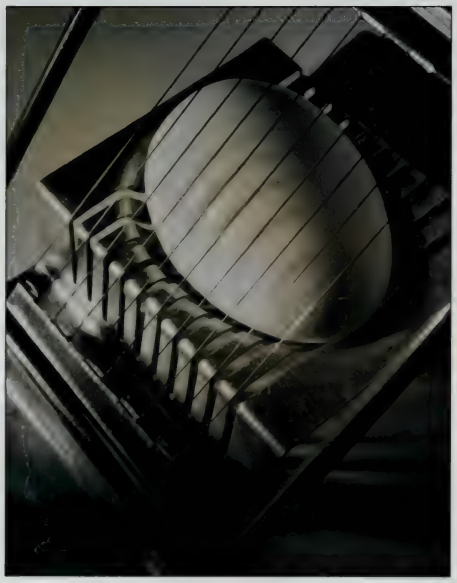
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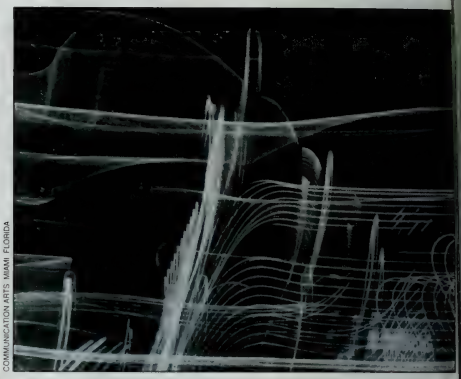
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MODERNIST PHOTOGRAPHY



RIGHT: *Ellipsoid*, Edward Quigley, 1931. Vintage silver print; 14⅞" x 9⅞". Quigley's clean geometries are representative of the modernist aesthetic. Robert Mann Gallery, New York, and Houk Friedman, New York.



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ABOVE: *A Walk in Fair Park, Dallas*, Carlotta Corpron, 1942. Vintage silver print; 8" x 10". Corpron said she "let the light determine the photograph." Barry Fellman/Exposure Fine Art, Coral Gables, Florida.

BELOW: *Ash Tray, Cigarette Box and Case*, Paul Outerbridge, 1924. Vintage platinum print; 3¾" x 4½". Shadows were an important component of much of Outerbridge's work. Jackson Fine Art, Atlanta.

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tal subject matter photographers had favored just a few years before.

As late as 1910 photography was still a timid, copycat medium, bidding for artistic respectability by trying to appear as close to painting as possible. But by 1917 painting itself was changing. The Cubists had abstracted the landscape into planes of color; the Futurists were attempting to depict speed. Impossibly tall architectural forms were rising from city streets, from which horse-drawn vehicles were fast disappearing. Art and modern life seemed inextricably intertwined, and technology—including the camera—seemed the answer to everything.

"This was arguably the camera's greatest moment," says New York dealer Howard Greenberg. No longer reduced to playing artistic catch-up, photographers exulted in their medium's inherent ability to reproduce an objective, modern reality. In New York, Alfred Stieglitz abandoned his misty finishes in favor of a clean geometry. Paul Outerbridge revealed unseen abstractions in ordinary still lifes, and Charles Sheeler did the same for industrial complexes. Edward Weston demonstrated the power of the extreme close-up, the magic of simplicity. In Paris, André Kertész and



Henri Cartier-Bresson produced compelling, graphic compositions—human and otherwise—while Man Ray's slightly sinister portrait collages extended the artistic arsenal of Surrealism. The new aesthetic quickly found its way into the commercial sphere, and artists produced memorable magazine portraits of celebrities or even household products with the same transforming modernist lens. It was a heady, creative era, and although the machine dreams of the thirties gave way to the sobering years of World War II, the artistic legacy of modernism endured.

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MODERNIST PHOTOGRAPHY





ANTHONY CUNHA

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"Modernism set up the visual language we still use," says Carol Ehlers of Chicago's Ehlers Caudill Gallery. "You'll see it in ads, in art, in everyday life." New York private dealer Keith de Lellis has found that "clients can't believe pictures made so many years ago could be so fresh, so contemporary." This combination of historical importance and blazing modernity have put images from this period at the very top of the photographic price scale.

The record for any photograph sold at auction—$398,500—was paid in 1993 at Christie's for *Hands with Thimble* by Alfred Stieglitz, and the mesmerizing *Portrait of Dora Maar, 1936* by Man Ray was the top lot in Christie's October 1996 sale, at $266,500. Although Boston dealer Robert Klein acknowledges "exponential increases for modernist masterpieces," he affirms that "one can still buy many desirable images for comparatively modest prices." He adds, "You'll pay a high price for a work considered an aesthetic breakthrough. But an appealing, less seminal work will cost thousands less." For example, the rare, monumental image *H.O. Box* by Paul Outerbridge brought $178,500 last October, while the next lot, *Standing Nude Facing Corner*, also by Outerbridge, brought only $5,175. In the same way, vintage works by many blue-chip photographers, including Walker Evans, Paul Strand, Edward Weston, Berenice Abbott and Henri Cartier-Bresson, can still be had for less than $25,000.

But vintage is not the only way to go. As the photography market developed in the seventies and eighties, elderly photographers (or their estates) discovered the salability of later prints made from earlier negatives. It is possible to buy a 1976 photograph by Kertész, for example, printed from a negative made in 1926. The version printed later will probably be on different paper and may be larger or smaller than the original, but the image will be the same—at a fraction of the cost. Such availability has sparked an ongoing debate in the field. "Vintage can be overemphasized," says

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ABOVE: *Stairs and Shadow*, Iwao Yamawaki, 1932. Vintage silver print; 9¼" x 6¼". Yamawaki's work reflects the modernists' fascination with architectural forms. Howard Greenberg Gallery, New York.

ABOVE: *Des Sommets de la Cathédrale d'Anvers*, Pierre Dubreuil, circa 1925. Vintage toned silver print; 9½" x 7½". Dubreuil used perspective to introduce an element of ambiguity. Paul Kopeikin Gallery, Los Angeles.

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Rick Wester, head of Christie's photography department. "The image is more important. You should buy what you love. If you find an appealing nonvintage work you can't afford in its vintage version, buy it." Dealer Edwin Houk disagrees. "Vintage is what you want," he says. "The spirit the artist intended to communicate is lost otherwise. Later prints were made with new materials—the whole essence of the object has changed." Ultimately it is a matter of priorities: Collectors who are very taken with a particular image will be happy to have it in its nonvintage form, while those more interested in the photograph as object will usually opt for a vintage print.

In addition to seeking out affordable images by famous photographers, dealers suggest looking beyond that select group. "Photographs by lesser-known people working at the same time are often as good as works by well-known photographers," de Lellis says. "And they cost much, much less." The pool of rising modernist stars is so large that the same name rarely crops up twice: De Lellis likes the swirling abstractions of Philadelphian Edward Quigley, available in the $2,000 to $8,000 range, and notes that the sleek industrial portraits of Harold Haliday Costain sell for about $3,000 to $5,000. Robert Klein recommends the stylish, avant-garde work of the German photographer Lotte Jacobi (under $5,000), while Edwin Houk points out that Ilse Bing's early-thirties images of the Eiffel Tower are still in the under-$20,000 category. Rick Wester favors the modernist landscapes of German Albert Renger-Patzsch—"His entire oeuvre is under $25,000"—and Wester's opposite number at Sotheby's, Denise Bethel, suggests that collectors check out the affordable work of Roi Partridge, which is similar to that of his more celebrated wife, Imogen Cunningham. Most work by Japanese modernist photographers was destroyed during World War II, but Greenberg has shown beautiful works that sell for between $2,500 and $7,500 by a fortunate exception, Iwao Yamawaki. Nathan Lerner, who worked closely with Bauhaus artist László Moholy-Nagy, is a favorite of Ehlers's, and his work sells for under $15,000.

"You want the great picture no matter who did it," says Greenberg. "First look at the quality of the image, then find out about the artist's career. Did he publish? Where did he exhibit? Where does he fit in with the prevailing vision of the time?" As in any field, new buyers need to look at as many objects as possible. It's the best way to develop a feel for the modernist aesthetic and learn to pick up the technical clues that establish a work's importance, age and authenticity. "Every artist had a unique signature," says Ehlers. "Some trimmed and mounted their photographs. Some signed them, others used stamps. People used different kinds of paper at different periods. You have to learn who did what, when." Don't bother looking for numbered editions, though, because almost no photographers working in the twenties and thirties limited and labeled their work in this way. "They weren't thinking they'd someday be part of a booming photography market," Bethel says. Nor, perhaps, could they have imagined a world in which digitally generated images would make the photographic process seem oddly quaint. "The photograph has actually attained an old-fashioned quality," says de Lellis. "Although technologically we have come so far, artistically nothing we have come up with since has superseded the aesthetic of the modernist era. These photographs are still inspirational to artists and designers working today and perennially mesmerizing to collectors." □

> "Photographs by lesser-known people working at the same time are often as good as works by well-known photographers."

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SUITE LIFE AT CLARIDGE'S

TWO NEW PENTHOUSES CROWN THE LONDON HOTEL

Text by Elizabeth Lambert
Photography by James Mortimer



COURTESY THE SAVOY GROUP

CLARIDGE'S IS AFFECTIONATELY known as the "Annex of Buckingham Palace," so discreet are its charms, so frequent its royal guests. When a caller once asked to speak with the king, the receptionist had to reply, "Certainly, sir. With which king would you like to speak?" When there was only one Royal Suite but two kings wanted it, each had to be told that the ceiling had fallen down and he would have to take another suite. And whenever the Queen Mother arrives, the Hungarian Quartet plays her favorite song, "The Teddy Bears' Picnic," their own traditional welcome.



ABOVE: The renovation of London's historic Claridge's hotel includes two penthouses that were redesigned by Veere Grenney. LEFT: The entrance hall of the Art Déco–style Brook suite. BELOW: Several shades of mauve were used in the main sitting room; the walls were painted to look like paneling. Sunlight streams in through doors leading to the roof terrace.



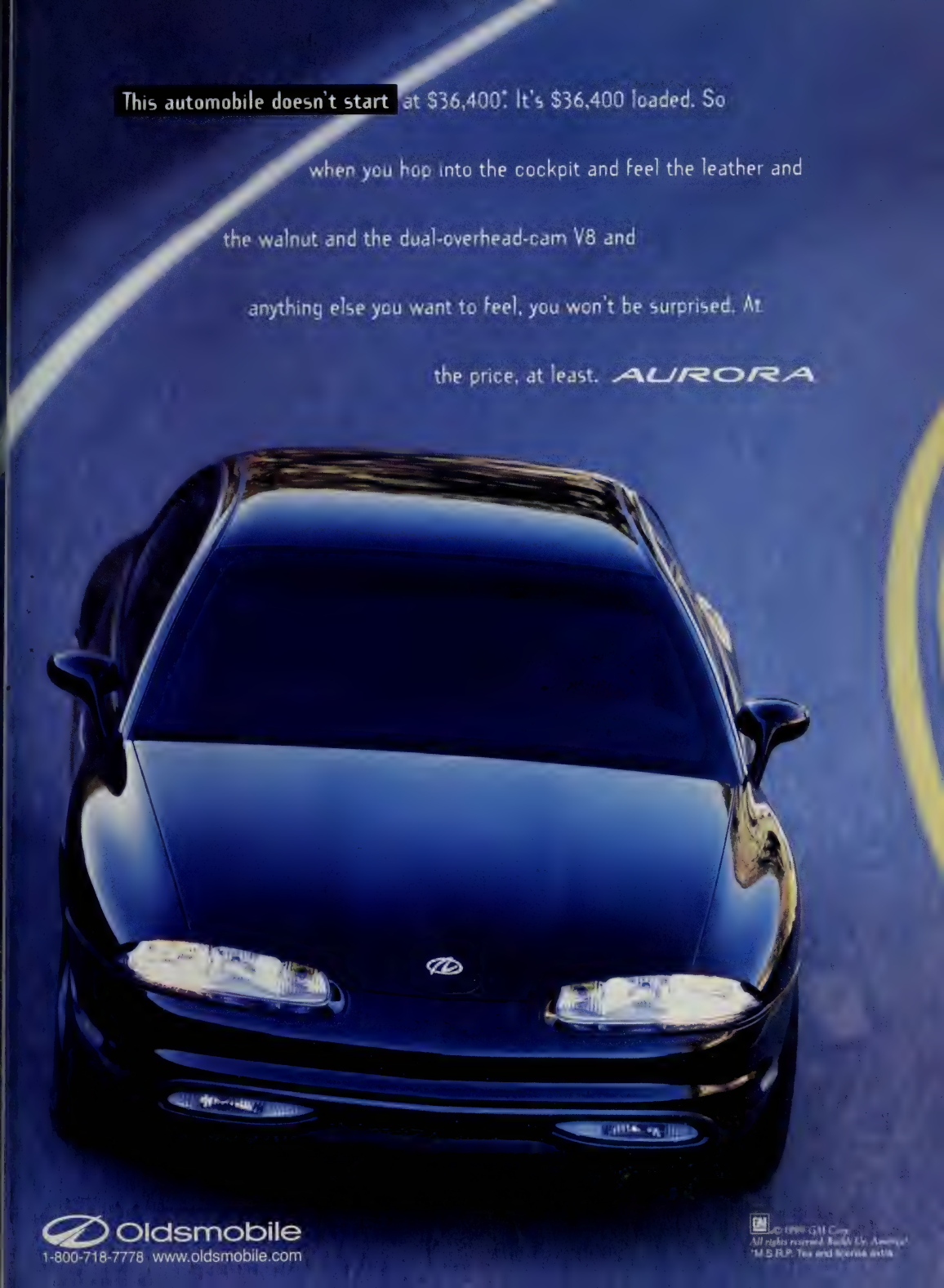
Guests in the foyer look up from their tea and smile, for they too have been warmly welcomed—by name if not by song—to this hotel that takes such care to sustain the feeling of a fine private house in Mayfair.

Claridge's has always been a special place, and it will be even more special once a very large restoration program is completed by the end of June. Each of the one hundred and ninety-seven bedrooms has been redecorated, and at the top of a staircase, two new penthouse suites have been created from the private apartments that were once home to Greek shipping magnates and to Sir Winston Churchill.

Choosing an interior designer for the suites began with one criterion: It could not be a hotel designer, but someone experienced in laying out domestic rooms for people accustomed to living well. Carol Price, the wife of Charles H. Price II, the United States ambassador to Great Britain in the eighties, suggested Veere Grenney, formerly a director of Sibyl Colefax and John Fowler, a friend who had done work for her in London. Off they went, the board of hoteliers, tromping around a house he had designed, paying particular attention to details in baths and dressing rooms and practical comforts such as reading lights for four-posters. Designing a pretty room is one thing, making it work is another. He got the job.

The two suites are quite different in character—the Davies Penthouse is English traditional in style; the Brook Penthouse is Art Déco.

continued on page 64


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SUITE LIFE AT CLARIDGE'S

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Grenney had only two restrictions: A vaulted ceiling and two bay windows were to be kept because they were of architectural importance, and all the newest technology had to be installed, but not intrusively. The rooms had to feel like home.

Walls came down. Each suite was given an entrance hall, a sitting room, two bedrooms, two baths, two dressing rooms, a roof terrace and special service corridors. Grenney included the essentials that he would give any house—symmetry, fireplaces in central positions, doors on axis and handsome entrance halls, because "a good room is all about the lead-in, the excitement before you get there," he asserts. "The entrance hall for the Brook suite, for example, was made from a narrow corridor with a sloping ceiling. The structural changes were expensive but worth it. Space is a luxury in any city."



LEFT: The 1930s dressing table in the bedroom was restored; Grenney designed extensions on either side of it to house the television and stereo. The walls were decorated to simulate vellum.





Decorating began with the architecture. "The vaulted ceiling in the Davies suite seemed Palladian," he explains, "a cue for deep gold—a Venetian color, the shade of corn in the fields of the Veneto. Then we found a splendid eighteenth-century English mantelpiece in the hotel storage that reinforced the

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ABOVE: Grenney fashioned a comfortable seating area in front of the original 1930s bay window in a Brook suite bedroom. The panoramic view takes in Big Ben and the Houses of Parliament.



ABOVE: Each suite has a roof terrace—which faces south over the Mayfair skyline and enjoys all-day sun—and a garden. LEFT: Grenney stands in the sitting room before a Gareth Devonald-Smith collage.

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SUITE LIFE AT CLARIDGE'S

The rooms had to feel like home. Grenney included the essentials that he would give any house.

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idea. The insets of Siena marble were exactly that color.

"The two bay windows suggested Art Déco for the other suite, a tricky style that can look like a movie theater and feel like a mausoleum," continues Grenney. "It needed to be brought down with things from other periods—Adam chairs, modern tables of shagreen, contemporary collages to anchor the room."

Architectural details for cornices, for pilasters without skirting or capitals, he found in books. Angled mirrors on a bedroom wall were inspired by Syrie Maugham's famous screen; doors were inspired by Eleanor McMillen's mirrored ones for an apartment in New York.

He took other details from Claridge's itself. He used a headboard, two bedside tables and a dressing table from the existing suites and restored them; marble-and-chrome baths copy motifs from ones downstairs.

There are four or five shades of

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ABOVE: Grenney chose wood floors for the traditional Davies suite to make it feel more like a private residence. Although extensive structural work was done, the vaulted ceiling was retained.

LEFT: A four-poster dominates one of the suite's two bedrooms. Fabrics are from Colefax and Fowler. BELOW: The details of the marble-and-chrome bath are Art Déco–inspired.



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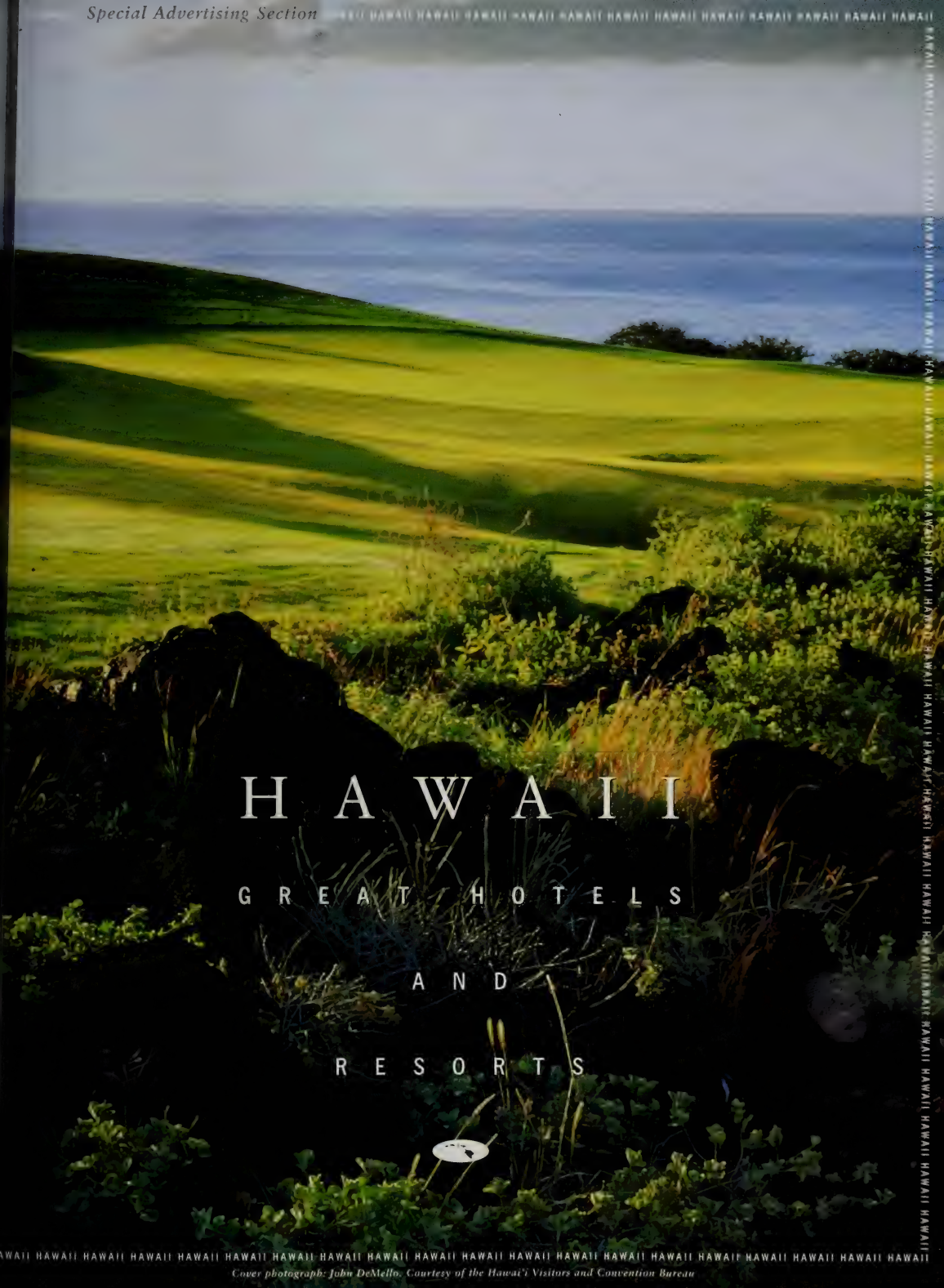
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ISLAND OF LANA'I

Lana'i: the island less traveled

The island of Lana'i, with its sweeping vistas, pine forests, isolated beaches and warm Pacific waters, is the ideal spot to shed urban woes and regain a sense of inner tranquility. A mere nine miles from Maui, this secluded paradise beckons those who seek luxury and adventure off the beaten path.



This remarkable place has been blessed with a nearly limitless array of natural, cultural and recreational offerings. Here, nature lovers can enjoy hiking through emerald highlands, snorkeling in a marine-life sanctuary and strolling along pearl-white beaches. Historically-minded visitors can discover petroglyphs, shipwrecks and the charming plantation style of Lana'i City. For the sporting crowd, options seem endless: sea kayaking, sailing, deep-sea fishing, tennis, scuba diving, horseback riding, downhill bike tours, sporting clays and two championship golf courses, to name a few.



However, choosing what to do may be easier than deciding where to stay when making Lana'i your island home. Guests may select from two spectacular resorts: the seaside Manele Bay Hotel and the up-country Lodge at Koele. Each offers a strikingly different experience. Yet both are home to superb, award-winning cuisine. And guests of either one are able to enjoy all the amenities the island has to offer.

Blending the architectural styles of old Hawaii and the Mediterranean, the Manele Bay Hotel

overlooks the white sands of Hulopo'e Beach. Well-appointed guest rooms with Asian accents and private patios enjoy views of Lanai's dramatic coastline or tropical gardens complete with ponds and waterfalls.

Guests of the Manele Bay Hotel can indulge in a variety of watersports and spa treatments. They're also steps away from the Jack Nicklaus-designed Challenge at Manele. This 18-hole, par 72, 7,039-yard golf course boasts unobstructed views of the ocean from every hole.

Golfers can challenge their prowess on the Experience at Koele, designed by Greg Norman. Its par 72 mountain layout boasts panoramic views of the island and a dramatic 250-foot drop from tees to green on the signature 8th hole.



Reminiscent of a fine country estate, the Lodge at Koele features high-beamed ceilings, natural stone fireplaces and a unique collection of Pacific art, while guest rooms are appointed with plantation-style furnishings. Days at the Lodge are spent enjoying genteel pursuits such as croquet, strolls through hillside gardens or the orchid conservatory, and complimentary afternoon tea.

For those who admire the Lodge's setting but whose visits on the island seem ever too brief, the Residences at Koele make it possible to call

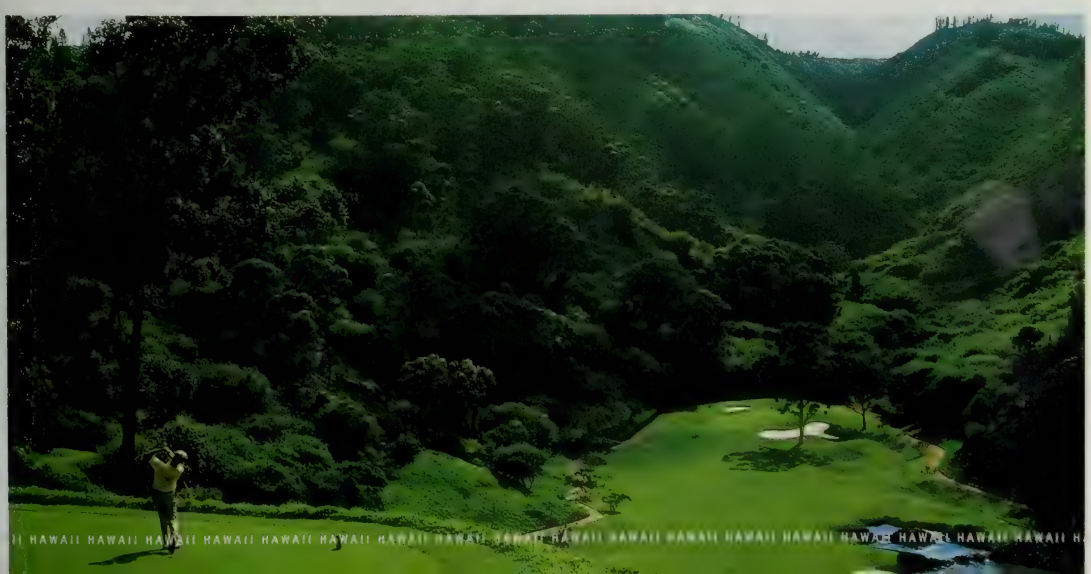


Lana'i home. Designed by Arnold Savrann, AIA, both the Villas at Koele and the single-family homes of Pu'ulani Ridge echo the Lodge's style and design motifs, incorporating such distinctive features as sloping copper roofs, stone fireplaces, high ceilings, private terraces and deluxe kitchens with custom granite counters. Soon to be completed, the first-phase of the oceanfront Terraces at Manele Bay offer views of the ocean and Lana'i's dramatic coastline.

As Lana'i residents, homeowners are free to enjoy all of the resorts' amenities and services, including the renowned Lana'i Visiting Artist program, which offers guests and residents intimate encounters with internationally-acclaimed writers, film makers, musicians, chefs and fine artists.

Beyond Lana'i's more modern indulgences, this sparsely-populated island offers a quiet, peaceful refuge for body and soul. Small-town friendliness and a relaxed pace are a way of life here.

Whether seeking a romantic hideaway, an activity-filled adventure or an exclusive yet down-to-earth place to call home, Lana'i offers something special for everyone. For more information or reservations, call the Lana'i Company at 1-800-321-4666.



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A Kea Lani Villa vacation often begins with a stroll through tropical gardens to a private beach-front location. Thirty-seven distinct villas, offering 1,2 or 3 bedroom accommodations, provide spacious living with the white sands of Polo Beach, and ocean activities just steps away. Luxury, gracious amenities and attention to your every need are all part of the Villa experience at Kea Lani.

Using uncomplicated lines and soft curves, architect Jose Luis Esquerra captured the grace of a Maui landscape in a bright and airy structure. Like a shaded veranda on a summer's afternoon, Kea Lani invites you to linger awhile and "talk story." White domes and opaline walls stand stark against a brilliant tropical sky and sprays of pink and orange bougainvillaea spill over balcony rails. Below, an expanse of blue-green grass works its way down to Polo Beach, merging into a palette of tropical colors.

As evening approaches, the resort assumes a romantic pose. Flickering torch-light shimmers across ponds and pools. The air is cooler and more refreshing as diners stroll along the walk-ways to the Kea Lani Restaurant. Blue striped cloth cabanas that hours before sheltered guests from the noonday sun stand open and empty, sentinels before the evening sky.

Lingering is an art at Kea Lani. While neighboring hotels move at a frantic pace, Kea Lani cultivates an air of unhurried leisure and tranquility.

Here, peace and privacy are prized above all commodities. By the pool, on the beach, in the suites or villas, guests indulge in the pursuit of



serious relaxation, lounging in the luxury and letting the pressures of the outside world drop away. The resort's insistence on privacy plus a dedication to quality and service make it a favorite jaunt for discerning guests from around the world. For more information call 800-79-VILLAS or visit our internet site at http:\\www.kealani.com



FOUR SEASONS

Hawaii



HUALALAI

Set along its own beach amidst lush tropical foliage is Hawaii's most spectacular new destination resort, the Four Seasons Resort Hualalai at Historic Ka'upulehu. Located on the Kohala coast of the Big Island of Hawaii, the 243-room resort successfully combines the rich traditions and mythical lore of yesterday with the exceptional level of service of today.



On arrival, guests are greeted with a fresh lei and tropical juice; then personally escorted to a generously sized guest room housed in a Hawaiian-style villa, each with a full ocean view. Throughout the resort, pathways meander past ancient Hawaiian fishing ponds, along the ocean and five unique swimming pools including Kings Pond, a natural lava pool with Hawaiian fish. The resort provides a rare opportunity to grasp the history and culture of the Big Island with the Hawaiian Interpretive Center and one-of-a-kind art collection that spans from 1775 to the present.

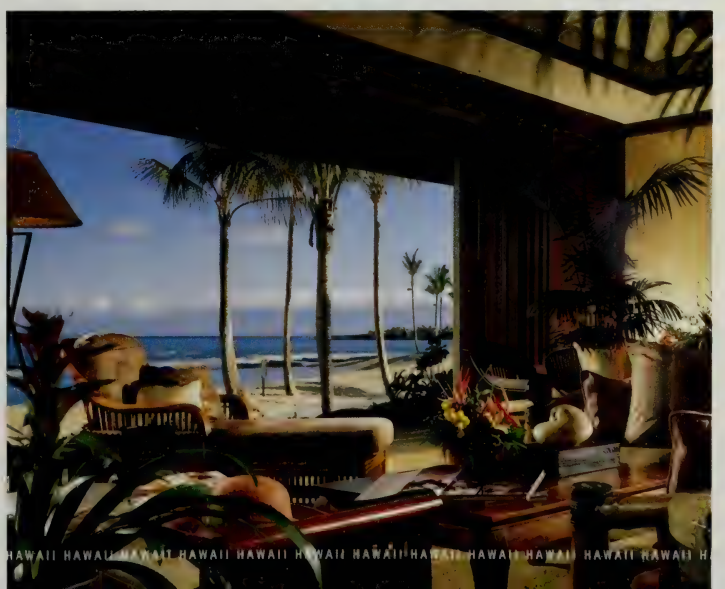
For recreation, guests can play the signature 18-hole, Jack Nicklaus-designed championship golf course or visit the Hualalai Sports Club and Spa. Providing the latest in fitness programs, eight tennis courts and 17 indoor/outdoor treatment rooms, it is a destination within itself.

MAUI

Since it opened in 1990, the Four Seasons Resort Maui has been honored with the AAA Five Diamond Award. Such honors are hardly surprising. Situated on 15 spectacular beachfront acres, the intimate 380 room resort is an elegant and tranquil enclave of courtyards, terraces, lush gardens and reflecting pools. But what brings many guests back, year after year, are the intangible essentials of impeccable service.

Pure pampering occurs pool side as the staff offers cold towels, ice water and refreshing Evian mist. A host of complimentary activities include the Health Club and outdoor cardiovascular machines, a Games Room, the two tennis courts, croquet court, mountain bikes, snorkel gear, and daily aquacize classes and scuba lessons in the pool.

Families will find a warm welcome when they arrive as children are greeted in the room with milk and cookies and a special gift to take home. The complimentary Kids For All Seasons program is offered year round and provides children a unique exposure to the Hawaiian culture through creative games and excursions.



HILTON RESORTS

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HILTON HAWAIIAN VILLAGE

On the widest stretch of Waikiki beach lies the world-famous Hilton Hawaiian Village, a perfect blend of Hawaii's natural beauty and the enchantment of Waikiki. Exquisitely landscaped with tropical gardens featuring native Hawaiian plants and exotic wildlife, the resort's twenty acres provide a quiet retreat from the excitement of Honolulu and the rhythm of Waikiki.

Imagine waking up in an ocean view room in one of four magnificent towers to face the powerful beauty of the blue Pacific ocean or a commanding view of Waikiki beach and the majestic Diamond Head Crater. Each room and suite at the Hilton Hawaiian Village is decorated with the uniqueness of Hawaii's culture in mind and the elegance of simplicity matched with function. A treasure of framed historical Hawaiian prints are featured in each room.

For those who desire exclusivity and special amenities and service, the resort's Ali'i Tower provides a private corner of paradise. Ali'i means chief in Hawaiian and the Ali'i Tower is just that, a place of regal splendor. Guests enjoy the exclusive service of a personal concierge, daily newspapers, designer bathrobes, a private pool, health club, sauna, whirlpool, massage rooms and exercise equipment. The private beach front pool deck is the perfect place to sip cocktails and enjoy complimentary evening hors d'oeuvres while savoring the close of a day of contentment.

In the evening, the melodies of Hawaiian music can be heard throughout the resort and every Friday evening the resort's 10,000 square foot Super Pool becomes the stage for a fabulous Polynesian show, which culminates with a spectacular fireworks display. Throughout the grounds of the Hilton Hawaiian Village are 20 lounges and restaurants including the award-winning Bali-by-the-Sea. Chef Jean-Luc Voegele presents gourmet cuisine with an emphasis on freshness and regional specialties. The result is that every meal is a fascinating cultural experience and sumptuous Epicurean event. The resort is also home to the award-winning Golden Dragon recognized as the place to experience Honolulu's best Chinese cuisine.



A replica Thai Buddhist temple, a Japanese tori gate and other exotic architecture from the Far East house several of the resort's 100 specialty shops and boutiques.





HILTON WAIKOLOA VILLAGE

Nestled amidst ancient lava flows, along the archaeologically rich Kohala coast lies the spectacular Hilton Waikoloa Village. Resonating with the history, religion, and daily life of the ancient Hawaiian people that once populated the area, the unparalleled beauty of manicured golf greens, gardens, and aqua-teal lagoons makes this a vacation spot of tropical dreams.



Sleek Swiss-made trams and mahogany canal boats transport guests through the resort to and from their luxury rooms. For the unhurried, a walk along the mile-long museum promenade provides a delightful way to view exquisite works of art from Asia and the Pacific. All rooms and suites combine the colors of Hawaii's natural beauty with the majestic atmosphere of the resort, and feature lanais with views of the gardens, golf course, mountains, or ocean.

The resort's world-class facilities include two championship golf courses. The beach course designed by Robert Trent Jones, Jr. and the King's Course, a Tom Weiskopf/Jay Morrish design, offer fabulous golf for all skill levels. Set among the lava fields and adjacent to the ocean, the Waikoloa courses are among the very best in Hawaii.

The Kohala Spa, a 25,000 sq. ft. facility designed to promote health and well being, adds the perfect touch to a vacation in paradise. Services range from Seaweed body masques and aromatherapy to Tai Chi classes and Lami Hawaiian-style massage. Complete weight and cardiovascular workout rooms feature the latest equipment and provide the perfect entry into the calming retreat of the eucalyptus steam room, lava rock sauna, and outdoor whirlpool. A professional staff gives classic European therapy treatments a contemporary International flair to create a unique experience, both relaxing and rejuvenating.

Hilton Waikoloa Village features three fresh water swimming pools, water slides, Jacuzzis, hidden grottos, and a lagoon filled with colorful tropical fish and rare green sea turtles. The water area encompasses four acres of exquisite swimming, snorkeling, and beach facilities. In a private cove, guests may have the opportunity to be part of an interactive program facilitated by Dolphin Quest. Marine mammal experts teach the importance of preserving ocean resources while guiding adults, teens, and children, through a memorable experience side-by-side with Atlantic bottlenose dolphins.

Dining at the Hilton Waikoloa Village is a celebration of the finest and freshest ingredients served at all six restaurants. The award-winning canal side Donatoni's serves exquisite Northern Italian cuisine in a setting capturing the ambiance and magic of Venetian tradition. The sounds of a Zen waterfall invite guests to experience the exotic foods of Japan at Imari and enjoy the romantic tea house setting.

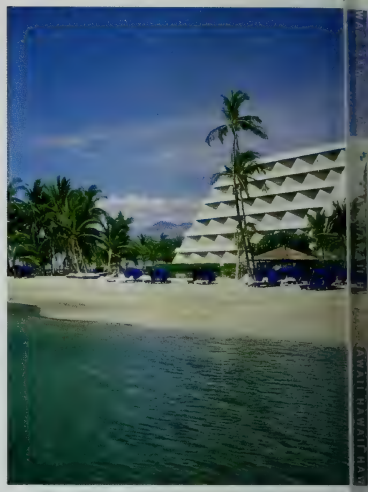
The Hilton Waikoloa Village and the Hilton Hawaiian Village offer luxury accommodations, fine dining and fascinating activities that create an unforgettable experience.

For more information, call your professional travel agent, Hilton's Resort Desk at 1-800-221-2424, or 1-800-HILTONS, or internet address, http:\\www.hilton.com



MAUNA LANI BAY

Hotel and Bungalows



A spectacular ocean-front setting, diversity of accommodations, and the finest hospitality in Hawaii are just a few of the exceptional amenities at the award-winning Mauna Lani Bay Hotel and Bungalows.



The Big Island's only AAA Five Diamond Hotel is situated on the breathtaking Kohala Coast. This luxurious resort offers you your choice of spacious rooms, suites or ocean-front bungalows. Sybarites and sports enthusiasts alike will enjoy an array of recreational activities, including championship golf at the home of the Senior Skins Game, tennis, sailing, scuba diving, and a myriad of other water sports, along with the hotel's spa facility.

The Mauna Lani also caters to its younger guests with two programs specifically designed for the holidays and summer. Children 12 and under will love Camp Mauna Lani with its private kids' whirlpool spa. For teens 13-17, there's the Eco-Teen Adventure Program, offering supervised day-long wilderness hikes, moonlit reef walks and a variety of recreational activities just for teens.

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For more information about Mauna Lani Bay Hotel and Bungalows, contact your travel planner or call 800-327-8585 for reservations or 800-367-2323 for hotel information. You can view the Resort's website at http://www.maunalani.com



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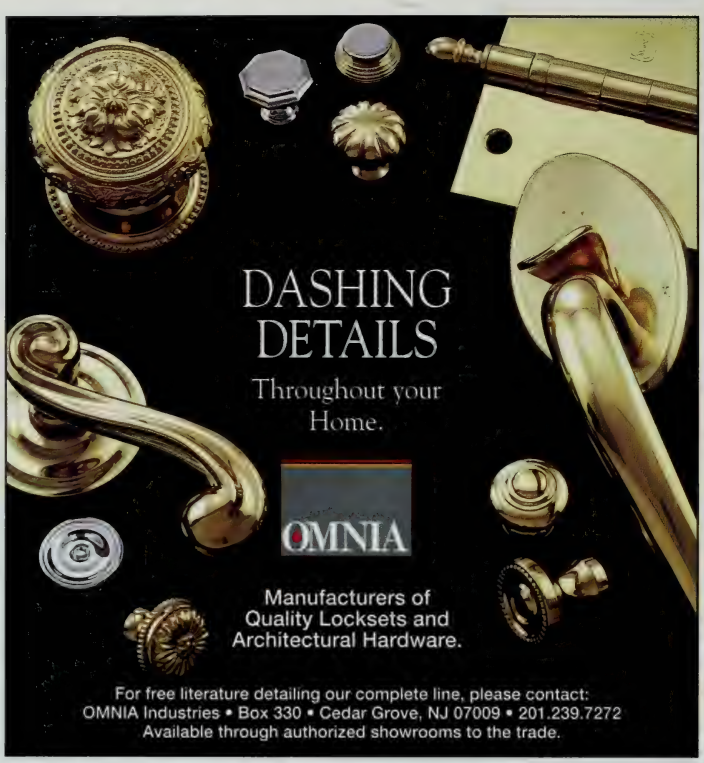


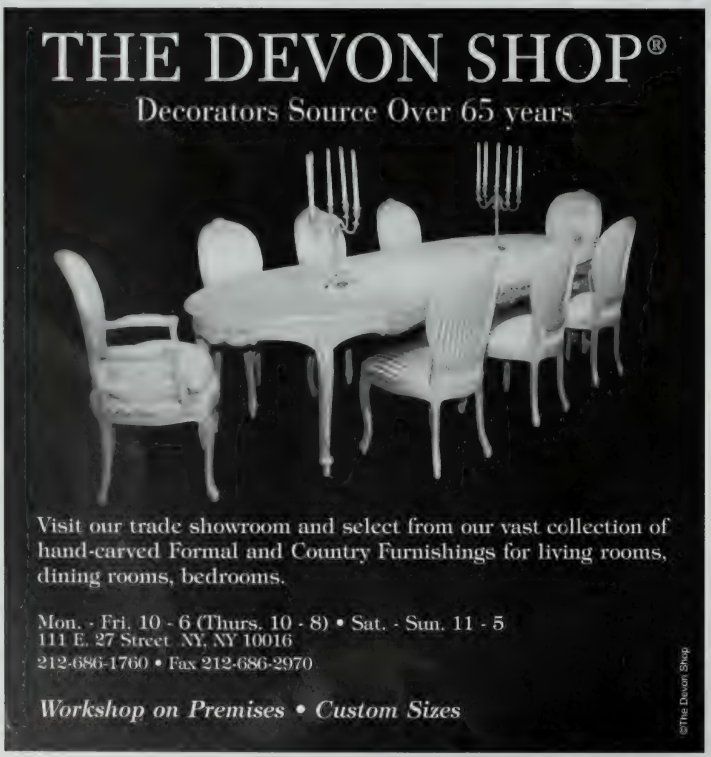
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CLARIDGE'S

continued from page 68

mauve, "an Art Déco color," he says, in the sitting room. "It's difficult to get right. It must be very pink, very flattering. I considered adding cushions in green, its complementary color, very Cecil Beaton, but that would intrude on the feeling of calm. Guests here are likely to be just off a plane—they don't need any more excitement. They need rooms that wrap them up like a cashmere blanket."

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JOSEPH KOSUTH IN BELGIUM

CONCEPTUAL PLAY ANIMATES HIS GHENT HOUSE

Text by Elizabeth Helman Minchilli
Photography by Simon McBride





"We wanted to restore it as well as possible given that much of its interior had been stripped," says Conceptual artist Joseph Kosuth of the Ghent house he shares with his wife, Cornelia Lauf, and their children.

ABOVE LEFT: The artist in his studio. ABOVE: A newly uncovered fresco sweeps across the ceiling of the living room, where a table by Kosuth stands on the *Modus Operandi* rug he created for Equator Productions.

IN 1986 JAN HOET, THE CURATOR OF the Ghent Museum of Contemporary Art, invited Joseph Kosuth to participate in the exhibition "Chambres d'Amis." Kosuth, a prominent Conceptual artist, chose as his canvas the interior walls of a turn-of-the-century house. He covered them with canceled-out quotes from Sigmund Freud's *Psychopathology of Everyday Life*. Needless to say, the transformation of the space was complete. What started out as an ordinary Belgian residence had now become a three-dimensional work of avant-garde art.

Although Kosuth decided not to undertake such a drastic artistic revision of his own Belgian pied-à-terre, he and his wife, Cornelia Lauf, have wrought changes of other types. Faced with an empty building, they have faithfully restored it and in the process turned it into their decidedly twentieth-century home and workplace.

"It was pure luck that we found this house," recounts Lauf. "We made many friends in Ghent during the 'Chambres d'Amis' exhibition and visited often. One evening we were in a bar chatting with friends, playing with the idea of finding a place to base ourselves in Europe. Little did we know, someone at the next table was eavesdropping. He interrupted our conversation with the comment that he knew of a house for sale around the corner."

"Because much of my work is in Europe, it made sense that we have a house there," explains Kosuth. Ghent, a university town, seemed a particularly good choice, as it presented a sort of cultural

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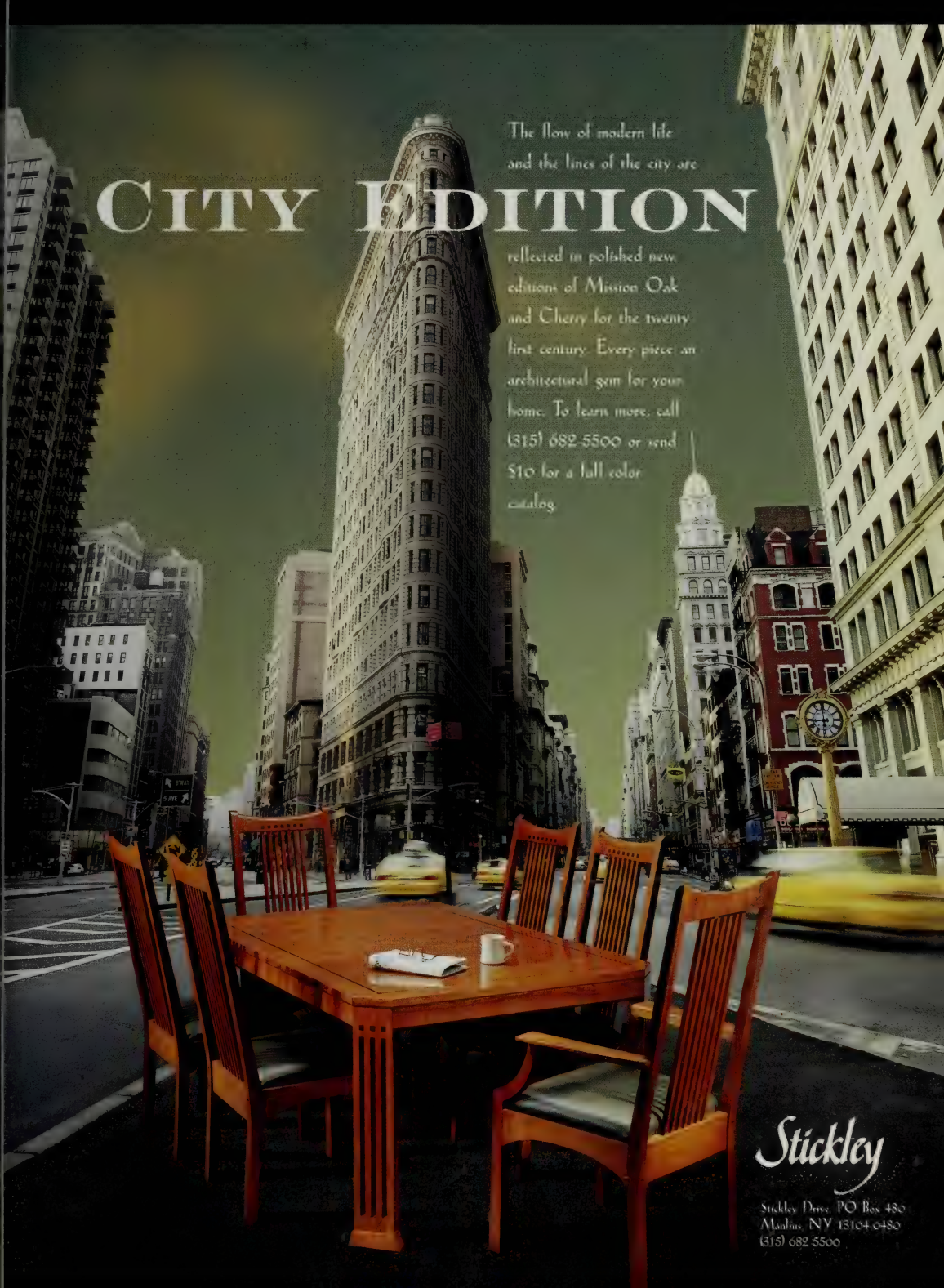
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JOSEPH KOSUTH IN BELGIUM



RIGHT: "The kitchen tiles and floor are original to the house," Lauf notes. "I found the pottery at a flea market." The window faces the children's playhouse, which is built in a Black Forest style.

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nexus; it's located centrally in northern Europe and is within easy reach of many bigger cities. Since the couple already owned a farmhouse in the Tuscan countryside, they were sure that they wanted a cosmopolitan setting.

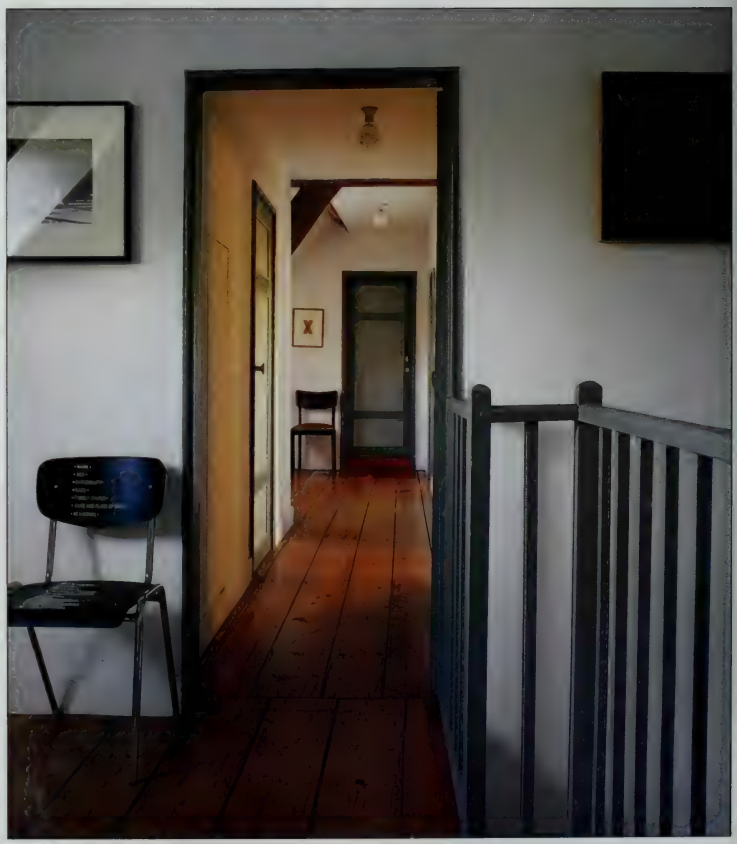
"The first time we saw this place, we knew it was perfect for us," remembers Kosuth. "There was a magical quality to it," recalls Lauf. "Here in the center of Ghent, which is a thriving, living city, we walked into a house and a garden that had been neglected for over forty years. The garden was almost scary, and the plants had become enormous. The house itself was dark and full of cobwebs, and I felt as if I were the first person to step into dusty footprints left half a century ago."

The pair, confronted with a residence in such poor condition, knew they

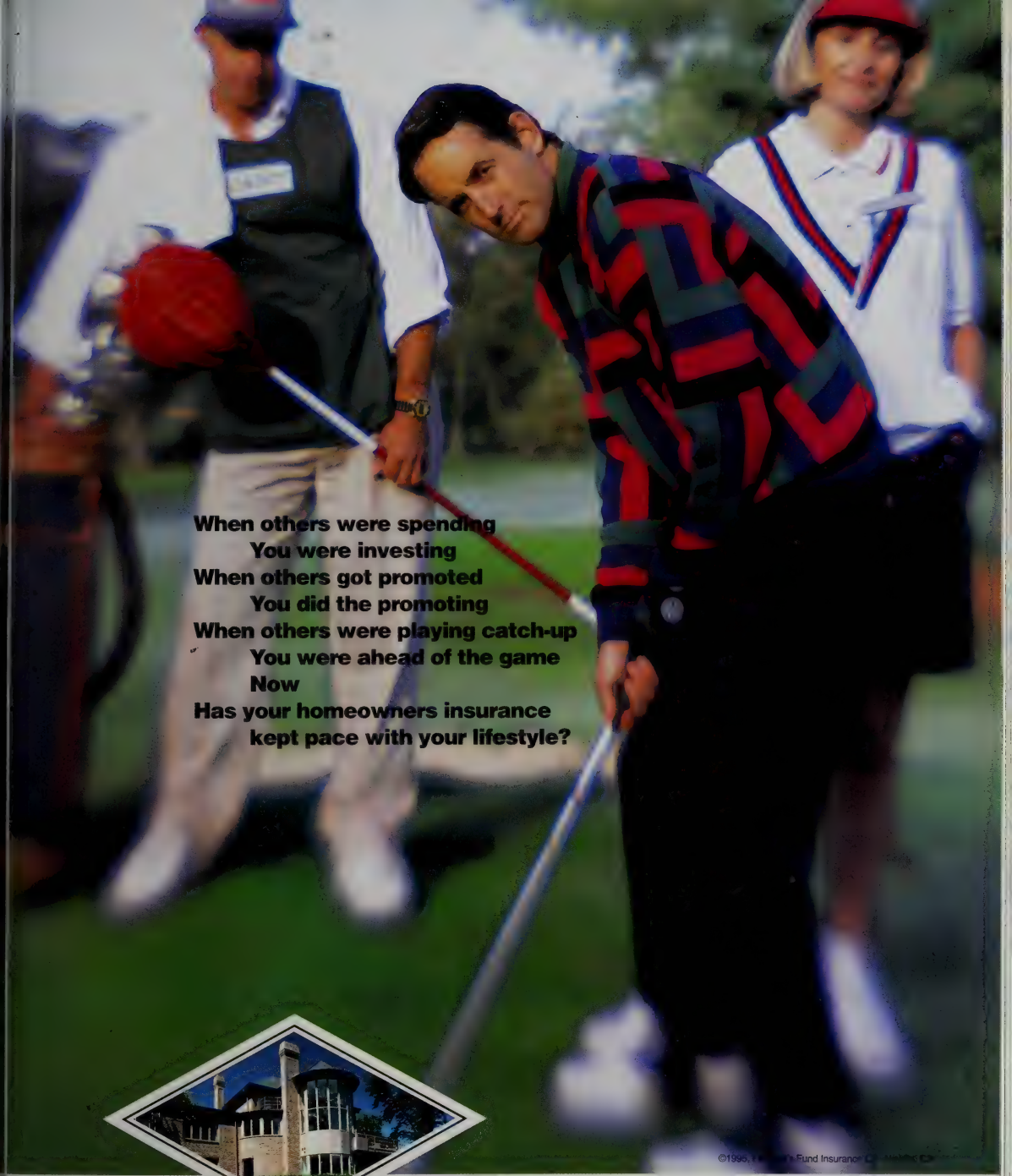
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ABOVE: Kosuth used six historic patterns of Limoges china for the porcelain he designed for Artes Magnus; the name and date of the service are on each piece. The silver and linens are heirlooms.



"The house had been empty for almost forty years," says Kosuth. RIGHT: The third-floor hall displays a Christopher Williams photograph, left, above an altered chair by Thomas Locher.



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JOSEPH KOSUTH IN BELGIUM

"Previous owners had taken out everything of worth, such as chandeliers and paneling," says Lauf. BELOW: A colorful Venetian glass lamp illuminates the master bedroom.





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needed the expertise of a professional to make it habitable again. "Historic preservation is a very important issue for both of us," Lauf points out. "And we didn't want to make any mistakes." The couple turned to Eddy Vanzieleghem for help in restoring the rather complex house. A local historian was able to reconstruct the building's past by sorting through old land registry records. They learned that there had been a structure on the site since the seventeenth century and that the one they had just bought was probably the result of various projects dating from the eighteenth through the nineteenth centuries. Once work began, their first discovery was not the anticipated hidden frescoes (which they did eventually find) but a far less romantic case of advanced dry rot.

Restoration thus involved solving severe structural problems while keeping everything else, including the two centuries of patina, intact. All of the wide-plank wood floors, windows and architectural details were lovingly and carefully brought back to life. During the complicated renovation the personalities of more than two hundred years of owners began to come to the surface. In one of the oldest rooms, they stripped the walls, disclosing along the way layer after layer of wallpaper, interspersed with newspapers and pages from books that went all the way back to the end of the eighteenth century. In the small salon, a trompe l'oeil banister and newel post was revealed, blindly climbing its way up the corner of the room, the only remaining trace of a long-gone eighteenth-century staircase.



ABOVE: A guest bedroom is laid out with an 18th-century German painted canopy bed and a kilim. The small painting is by Robert Mangold. French doors open onto the garden.

LEFT: Kosuth renovated the 19th-century brick annex, right, and turned it into a light-filled studio with a loft. "The garden is a combination of 'wild' and formal elements," says Lauf.

"Unfortunately," says Lauf, "much of this place's history had been torn away by the most recent owners before us. Once we were deep into restoration, we began to receive tantalizing Polaroids in the mail, showing the interiors with their original wood paneling, light fixtures and mantelpieces still in their places. I felt as if they had kidnapped part of the house and were holding it for ransom! Luckily, we were able to get some of the things back."

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JOSEPH KOSUTH

continued from page 82

The dining room, which was laid out by Mathias Zens in 1880, is one of the rooms they were able to reconstruct. The oak paneling, coffered ceiling and mantelpiece, along with the dining table and set of twelve chairs, were all commissioned from the best-known woodworker of the day. Typical of the period is its heavy Gothic Revival style, complete with two carved stone corbels depicting the moralizing symbols of wealth and poverty.

"I think that the style of the interiors is a direct result of the eclectic nature of the house itself, which developed over a long, long time. Add to this the ongoing differences between my rather aesthetic husband and my more baroque self, and you have quite a mix," muses Lauf. As one wanders from room to room, these stylistic differences become apparent and make the fabric of the house all the richer. Matte gray walls are framed by elaborately gilded nineteenth-century moldings; bare pine floorboards give way to polished marble tiles; and 1950s wallpaper provides the backdrop to Josef Hoffmann furniture in a guest bedroom.

> Scattered throughout the house are furnishings designed by artists, including works by Kosuth himself.

Many of the furnishings, such as the circa 1910 German oak bedroom set, are heirlooms from Lauf's family. Other pieces, like the leather chesterfield and armchairs in the study, were picked up at local auctions while they were living in Hamburg. "I've become a flea market junkie," admits Lauf. "Whether it's Ghent, Hamburg or Durham, North Carolina, I'm always ready to go hunt for the perfect object." One of the luckier finds, bought

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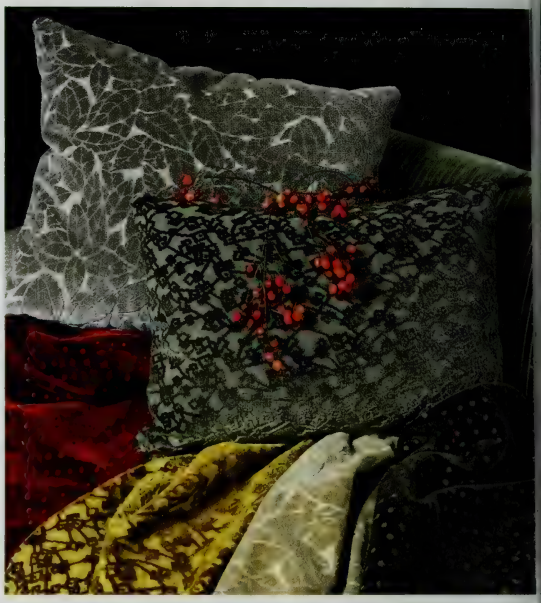
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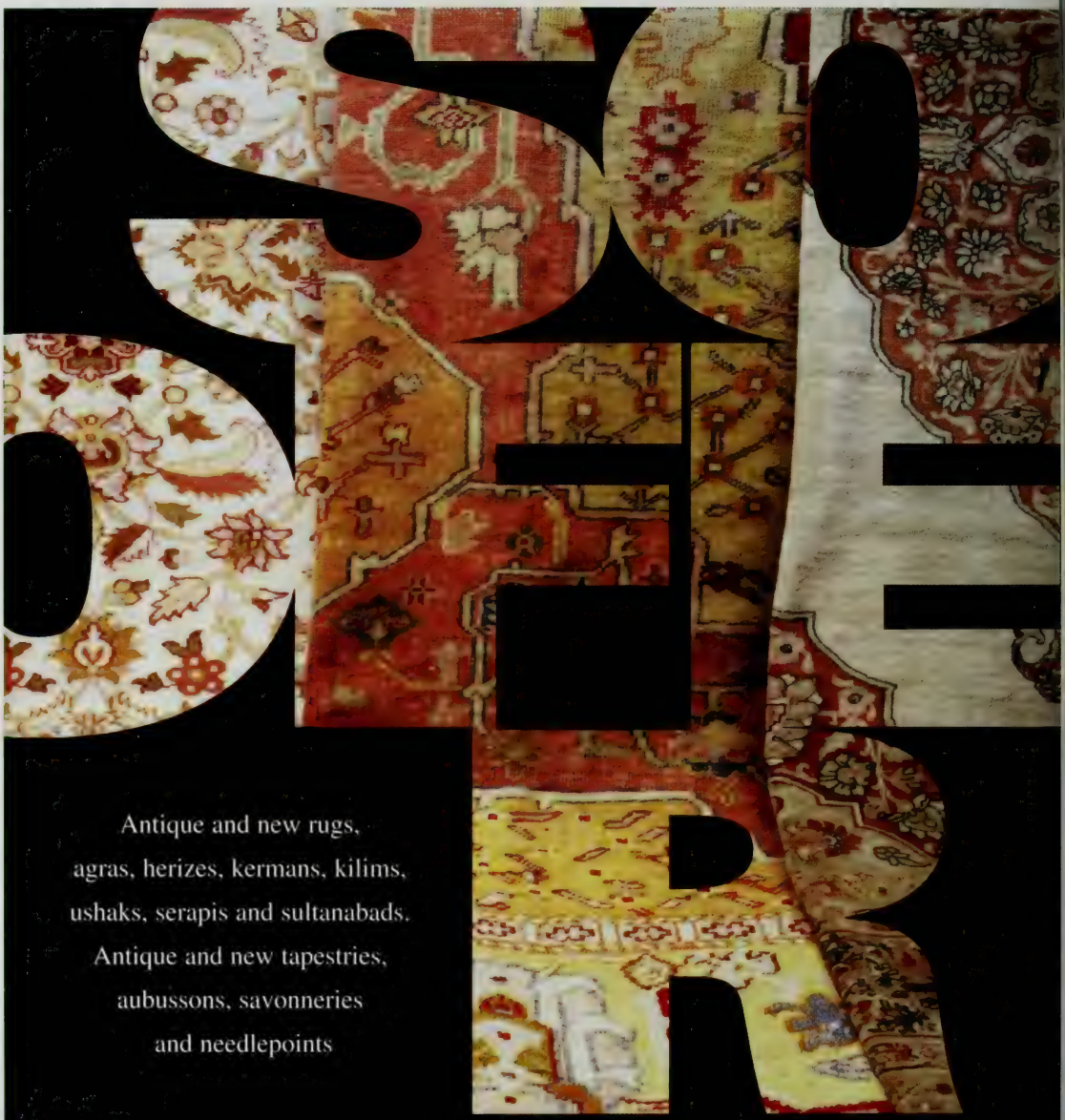
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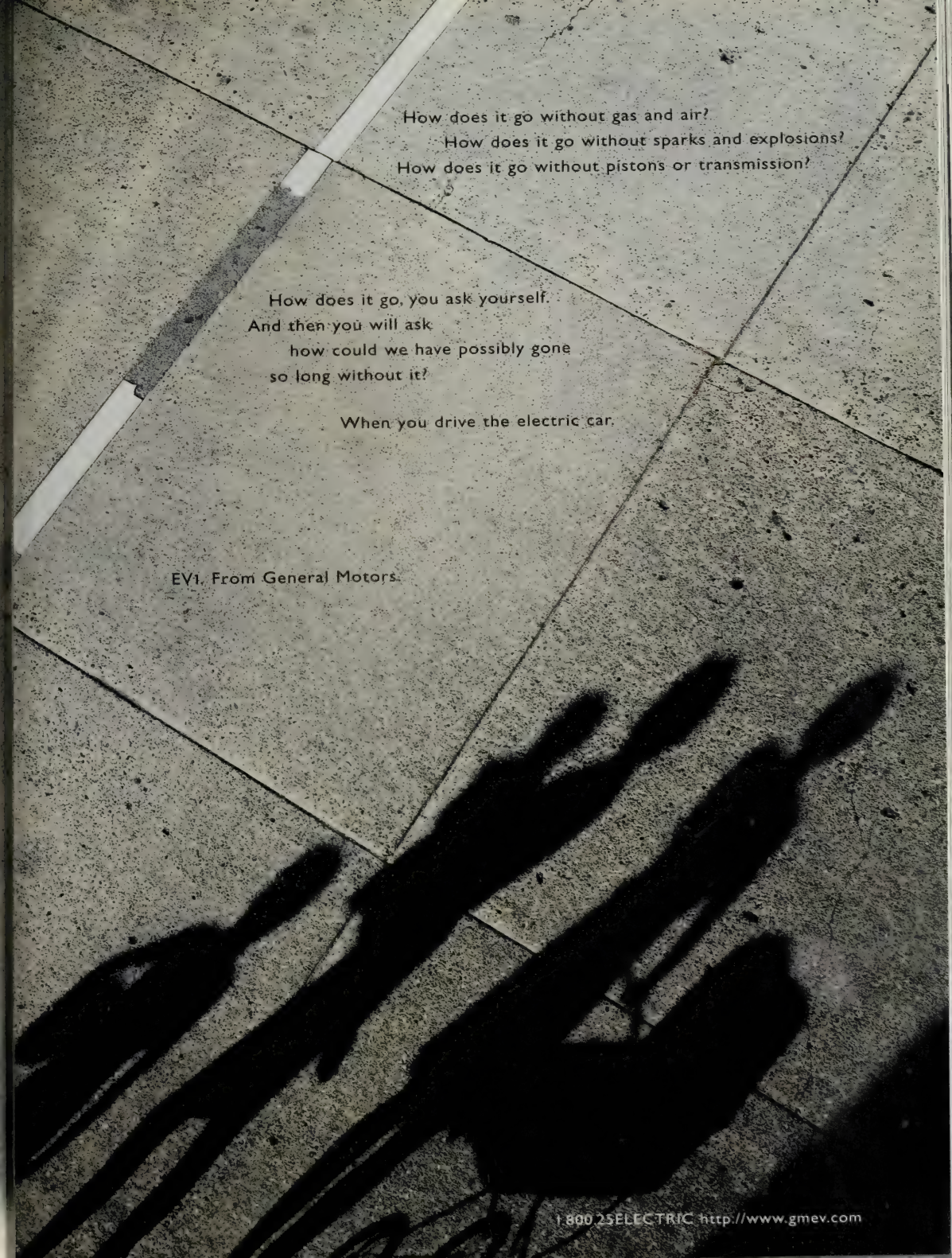
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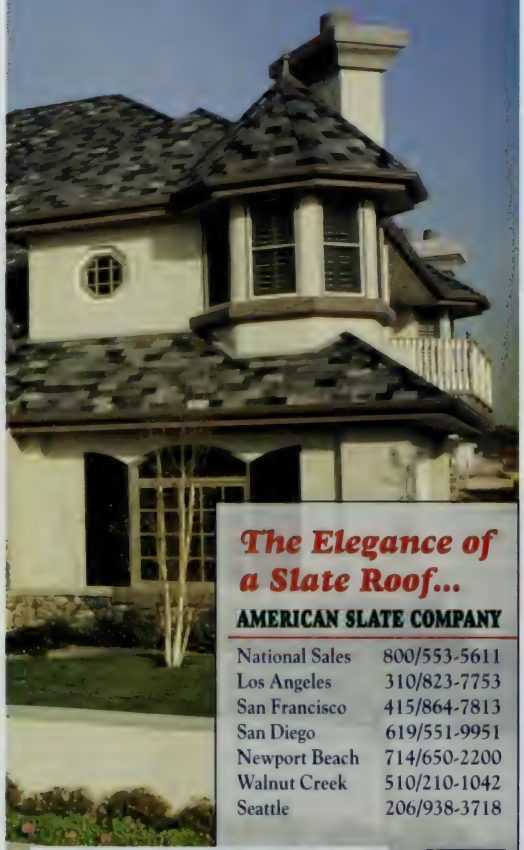
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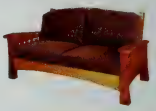


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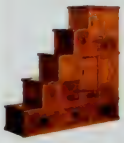
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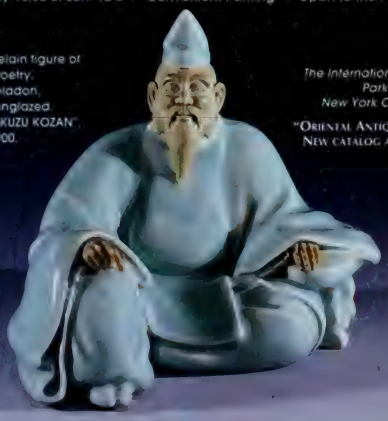
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JOSEPH KOSUTH

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from a family in Vienna, was the Hoffmann bed and night table.

While houses of this grandeur are fairly common in Ghent, where the textile boom of the last century allowed cotton barons to build their mansions, what is rare in the center of town is a sizable garden. Behind the house stretches an enormous garden, which has been restored and redesigned by landscape architect Denis Dujardin. "We tried to get a balance of wild elements, like bamboo, combined with more formal plantings, like the box hedge," says Lauf. Dominating one side of the layout is the brick structure that has been transformed into Kosuth's studio. Previously a theater where morality plays were performed for the servants, it is now an airy open space with a loft where he creates his large-scale installations.

Scattered throughout the house are furnishings designed by artists, including works by Kosuth himself. The rug in the living room bears the inscription "Modus Operandi" and was commissioned by Equator Productions. The set of Limoges china that the couple use was done by Kosuth for Artes Magnus in New York. In this project, in which each of six different patterns has a label with the name of the pattern, his sense of wit and irony is perfectly displayed. "Although I don't seek out this type of design commission," comments Kosuth, "when the opportunity presents itself, I approach it as just another mode of artistic expression."

Although decidedly modern furniture finds its place in the house, artwork is another matter. "One thing that surprised us when we had finished," recalls Kosuth, "was the difficulty in hanging modern art on the walls." Since much of their collection was in storage in New York, where their small loft doesn't permit it all to be hung, they were excited at first by the amount of wall space in their new home. "But something just doesn't click," observes Lauf. "Every time we try to hang a painting, we end up taking it down. In the end, I think the house has the strongest personality of us all." □

Schonbek Wins Prestigious Arts Award in Lighting.

The Arts Awards, held during the January Super Market in Dallas, represent the first and only international awards program for excellence in the design, manufacturing and marketing of decorative accessories for the home.

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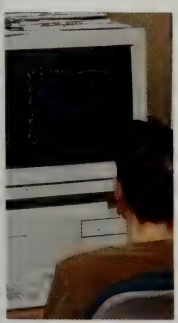
Product design was the most heavily weighted criterion for manufacturing companies.

Referring to Schonbek's winning chandelier, Arts Award director Sharon Davis remarked that "the workmanship was exquisite. It was very clearly the winner when we hung it in the exhibition room."

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COMPUTERIZING YOUR TAX RETURNS

WILL ELECTRONICS MAKE FILING EASIER?



By Nicholas von Hoffman

The Congress shall have power to lay and collect taxes on incomes, from whatever source derived, without apportionment among the several States, and without regard to any census or enumeration.

—The Sixteenth Amendment to the Constitution of the United States, adopted February 3, 1913.

Not long ago Margaret Milner Richardson, commissioner of internal revenue, told an audience, "I read recently where a major New York newspaper said in an editorial, 'The income tax is the most odious, vexatious, inquisitorial, and unequal of all our taxes ... a tax on honesty and just the reverse of protective. It tends to tax the quality out of existence.' For those of you trying to guess the newspaper, it wasn't *The Wall Street Journal*. It was the *New York Tribune*, and the editorial appeared on February 5, 1869."

Declared unconstitutional in 1895, the hated and feared income tax rose again with the passage of the Sixteenth Amendment and, undaunted by technological change, has found new electronic ways of taking byte-size hunks out of our hides. The electroids are on their way toward a total takeover of the tax world. They have already made it a vastly different place than it was a few years ago.

"Our lives are moving toward being electronic," says Andrea S. Markezin, a principal in the personal financial counseling practice at Ernst & Young, the second-largest accounting firm in the United States. "The way we do our taxes has already changed—we used to type tax returns! In duplicate! With carbons! Then we filled out input sheets and shipped them to the big computer in Dallas; later we had satellite computers in Great Neck, Long Island; and now we have our staff online to Fast-Tax—a very detailed, sophisticated tax program that can handle everything in the world. What we're starting to do is scan in the prime documentation, and pretty soon, instead of having eight-inch-thick client files, we're going to have a diskette and a skinny little piece of paper."

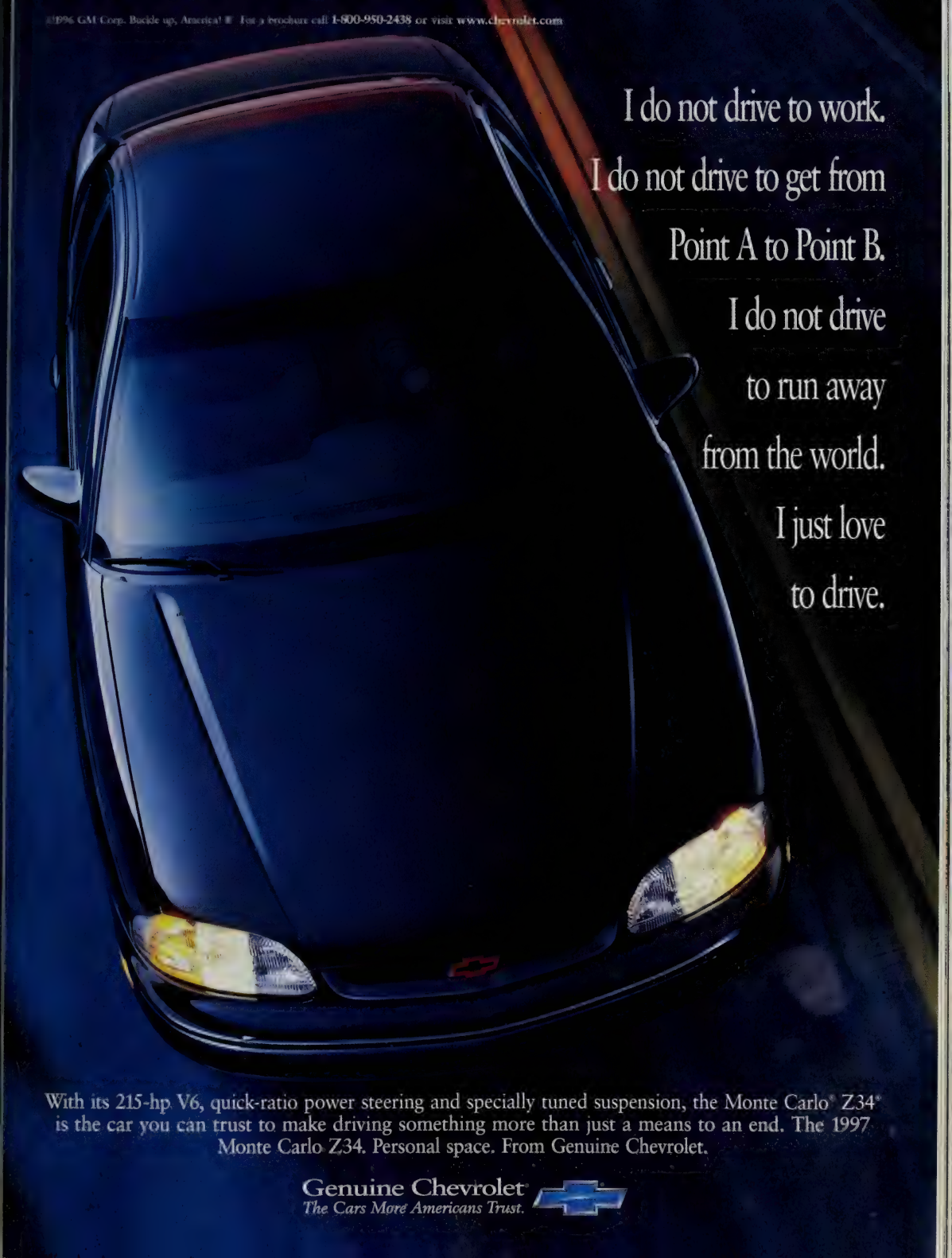
This is disconcerting to anyone who has had the tactile pleasure of running fingers over the leather spine of a great ledger whose pages seem parchment-like in their weight and texture. The feel of the object itself testifies to the honest care and accuracy with which the figures it contains were entered. Forget it. "We're all going to have to get over the need to actually touch and see things to believe that they're real," says Markezin. "But there are still people who won't use calculators because if it's not an adding machine with a tape, it can't be right." Electroland is many things, but touchy-feely is one thing it ain't. Other than the computer itself, Electroland is devoid of objects. Hence, in the years ahead young people will have puzzled looks on their faces when reference is made to the cash register, the cash box and the all-cash deal.

"In another ten years we'll all be doing wire transfers," Markezin predicts. "I think physical checks and physical cash will almost be gone. Smart cards are what everybody will be using," she explains, speaking of the cards that deduct money directly from your bank account even for the smallest purchases. "In Europe you see them wherever you go. We used to laugh that nobody carried pennies anymore, that pennies were useless and that singles would be

continued on page 92

All federal tax forms are immediately available any hour of the day or night via the IRS's well-organized and extremely useful home page on the Internet.

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COMPUTERIZING YOUR TAX RETURNS

continued from page 90

useless—well, at some point nobody'll carry money."

If the oncoming era spooks the CPAs, how should the rest of us feel? Decidedly nervous. "The frightening aspect of wire transactions is that you wonder how easy it will be for someone to get into your account," says Markezin. She is alluding to the possibility of electronic forgeries, but there is also the privacy angle. We are getting very near the moment when not only the Internal Revenue Service but any other entity will be able, legally or otherwise, to see how you spend your money, almost down to the last penny. Every taxi ride, every bouquet of flowers, every box of chocolates and every clandestine weekend in Aruba will be trackable, not only by the government but by jealous spouses, by would-be blackmailers, by nosy employers, by anyone and everyone who wants to know your business and is smart enough to figure out the electronic code that hides you from the world.

The cash card that is just being adopted here will not drive out tangible money for a few years, but the IRS is already well down the electronic road. Unless you have a technologically paleolithic personality, you should no longer be subject to one of those last-minute hysterical crises because you've lost or didn't receive a tax form. All federal tax forms are immediately available any hour of the day or night via the IRS's well-organized and extremely useful home page on the Internet. Zip, zap, zap, you can find the form you are missing floating around in the ether and tell your printer to make you a copy. The IRS accepts forms, thus printed, as valid.

In the not-too-distant future you will have to file your returns electronically. A number of small-business people and independent practitioners are already being required to do so this year. "We're committed to boosting electronic commerce in tax administration," quoth the IRS commissioner. "By 'electronic commerce' we do not mean merely filing tax returns electronically. We also mean the receipt of information and payments electronically, whether those payments are made by the taxpayer or by the IRS."

> "The IRS's electronic systems will require taxpayers to be more careful, because these systems will be less forgiving."

That's just the beginning. "Twenty-six million Americans with fairly simple tax situations will be invited to file by telephone rather than use the 1040EZ form, which they may have used in the past," Richardson says. "Last year our TeleFile program was available nationwide for the first time, and we were delighted that almost

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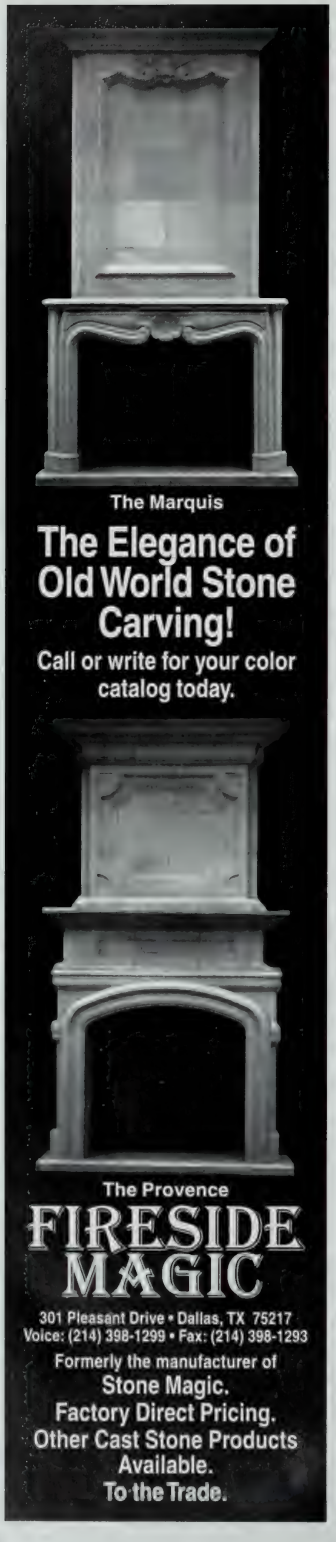






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COMPUTERIZING YOUR TAX RETURNS

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three million taxpayers filed by telephone calls, which averaged less than ten minutes."

You can also file your return directly from your desktop computer, using the services of such Internet companies as CompuServe. Obviously, the W-2 and such must still be mailed in, but it can't be too many years before they also will be zapped to the IRS from the keyboard of your PC.

If Anthony Burke, a spokesman for the Internal Revenue Service, is correct, electronic filing should take many of the brambles and thorns out of doing one's taxes. "You don't even do any of the calculations," he assures the anxious inquirer. "You dial in the number on the form, and it runs you through a series of prompts. It verifies your name and Social Security number, you keep punching it all in, and then it asks you a series of questions. Do you want three dollars to go to the presidential election campaign? Can anyone claim you on their tax return? Then it asks you things you would normally put on your tax return, like what your federal adjusted gross income is, what your standard deduction is. Our computers calculate all that for you and tell how much your refund is or how much you owe."

Woe betide the clumsy-fingered oaf who punches in an incorrect number by mistake. Behind the nicey-nicey language one can hear the icily indifferent bureaucracy. "Our electronic systems will require taxpayers to be more careful, because these systems will be less forgiving," Richardson warns. "Increasingly, taxpayers will find that copying down the wrong digits—particularly a taxpayer identification or Social Security number—can dramatically slow the processing of a return and the arrival of a refund. We're eager to give taxpayers broader and more effective options for filing and paying, but taxpayers must understand the need to be careful regardless."

Your accountant may not consider electronic tax collection as much of a boon as the commissioner and her implacable assistants do. "We don't file the returns electronically, but I suppose we'll be forced to in the future," says Charles Darby of a Washington, D.C., accounting firm. "I don't like the idea because it seems like the IRS has to put your information into an electronic format to analyze it. And while it might appear that it saves tax dollars to do that, I think the public's perception is that it also makes it easier to extract personal information that is not otherwise readily available."

Another accountant, who asked not to be named, agrees: "Right now they tend to look at the grouping on the return. For instance, on a Schedule C, if you're a self-employed architect, one of their tests is to look at the total expenses you have compared to the total income. If you have a high percentage of expenses to your income, that's going to give them some sort of score that may make them look further.

"There may be some line items on that Schedule C that they also scrutinize, such as meals and entertainment or travel or home office, things that tend to be abused according to their statistics. Once you go electronic, they're going to be able to compare every number on that Schedule C to income or any other number, which will expand their ability to produce what they call 'DIF score.'

"That's a comparison of certain line items on your return to certain other line items, such as total expenses to income. When you go out of their guidelines there's a score assigned to it, and if your total score adds up to a high enough number, it's pulled for audit. In other words, maybe you're a little high on expenses compared to income, but that's it. That may, in and of itself, be enough of a difference to be flagged for audit, but let's say that in addition you have large capital losses. Now they're going to take lots of expenses and lots of capital losses and then combine those two factors to get some kind of relative audit score. As we move toward the electronic age, the IRS will be able to do this analysis on virtually every part of your return."

Even accountants who are less than overjoyed at some of the consequences of the computerization of tax work

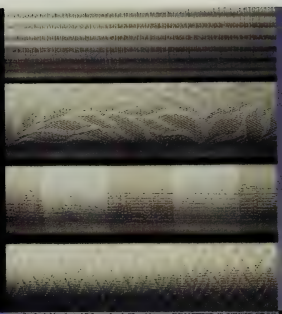
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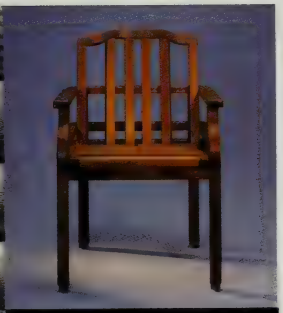


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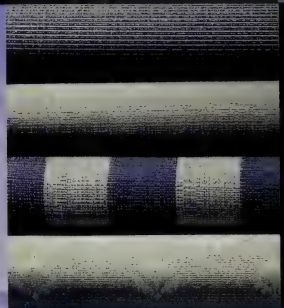
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TAX RETURNS

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think it has a place. For those who want to get into tax electronics a step or two before the government takes them there, there are a number of programs, of which TurboTax, priced somewhere around fifty bucks, may be the most popular.

Markezin is enthusiastic. TurboTax and other tax programs "all have cute little bells and whistles and Post-its that ask you, 'Did you think of this?' 'Did you think of that?' 'I think you can do this this way,'" she says. "What used to be a daunting task is not a big deal anymore. I think if you do it through TurboTax you're sure you're not going to have a mass error. You can feel somewhat confident that the booster information that comes up through the screens will remind you to check on any deductions you might have missed."

The consensus is that if you have fairly simple tax returns, if you don't itemize, the computer will stand you in good stead, but once you're beyond the routine, you will want an accountant. Says Markezin, "You use accountants for their brains and their analytical view of the situation as opposed to having them be keypunch operators."

Tax programs "all have cute little bells and whistles and Post-its that ask you, 'Did you think of this?' 'Did you think of that?'"

They can also do what no chip can when you get what she calls "that lovely envelope in the mail that says 'Internal Revenue Service' on it." They can perform emergency panic abatement and find out what's wrong. "Sometimes it's keypunch errors, sometimes it's a math error, sometimes it's that the IRS didn't look at something closely enough," and, though your teeth chatter with fear, Markezin will tell you that, with or without electronics, "the IRS is almost never right." □


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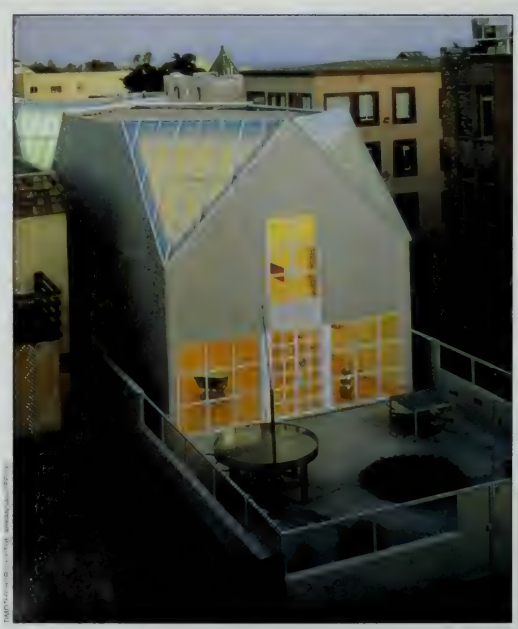
LONDON, VENICE, SOUTHAMPTON, COTE D'AZUR



LONDON

The 17th-century house at 100 Cheyne Walk in Chelsea that designer John Stefanidis has restored over the past 20 years (*AD*, May 1987) has been reduced in price. In the entrance hall are a marble floor and marbleized columns; a large bay window overlooks the Thames; and a secluded garden, designed by Sir Edwin Lutyens and Gertrude Jekyll, provides an urban oasis. Stefanidis says the 20-room house has outgrown his needs. The four-story residence, save for a flat on the first floor, is being offered on a 79-year lease from the National Trust. £4 million ($6.6 million).

Brian D'Arcy Clark, Chesterfield, 44-171-581-5234; Andrew Langton, Aylesford, 44-171-351-2383.



LOS ANGELES

Architect Arata Isozaki began work on the Museum of Contemporary Art in Los Angeles in 1981—the same year he accepted a commission for the only private residence he has built outside Japan. Art collector Teresa Bjornson asked Isozaki to imbue the site with serenity "in contrast with the craziness of Venice," where the studio/residence is located. The architect responded by using four materials—glass, copper, marble and maple—to fuse Japanese purity and Western art. The stucco-clad rectangular space is made up of three cubes, with pairs of symmetrical triangular skylights slicing off corners. $1.325 million.

Anne Ruby, Coldwell Banker; 310/471-6363.

continued on page 102

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The *Virginian*, commissioned in 1990 from Feadship's C. Van Lent yard in Holland, is the highest-caliber world-cruising yacht. Alex Pfotenhauer, who has 25 years' experience as a captain of Feadship yachts, including Malcolm Forbes's *Highlander*, supervised the practical and technical details of running the 204-foot yacht, which is registered in Bermuda. Interior designer David Easton created a Russian Neoclassical–style owner's suite paneled in pearwood and furnished the main salon with pieces inlaid with pearwood and ebony. Amenities include a helicopter deck and a commercial galley equipped to serve 300. The yacht sleeps 12 plus 20 crew members. $37 million.

Bill Cannell, Cannell, Payne & Page; 207/236-2383.

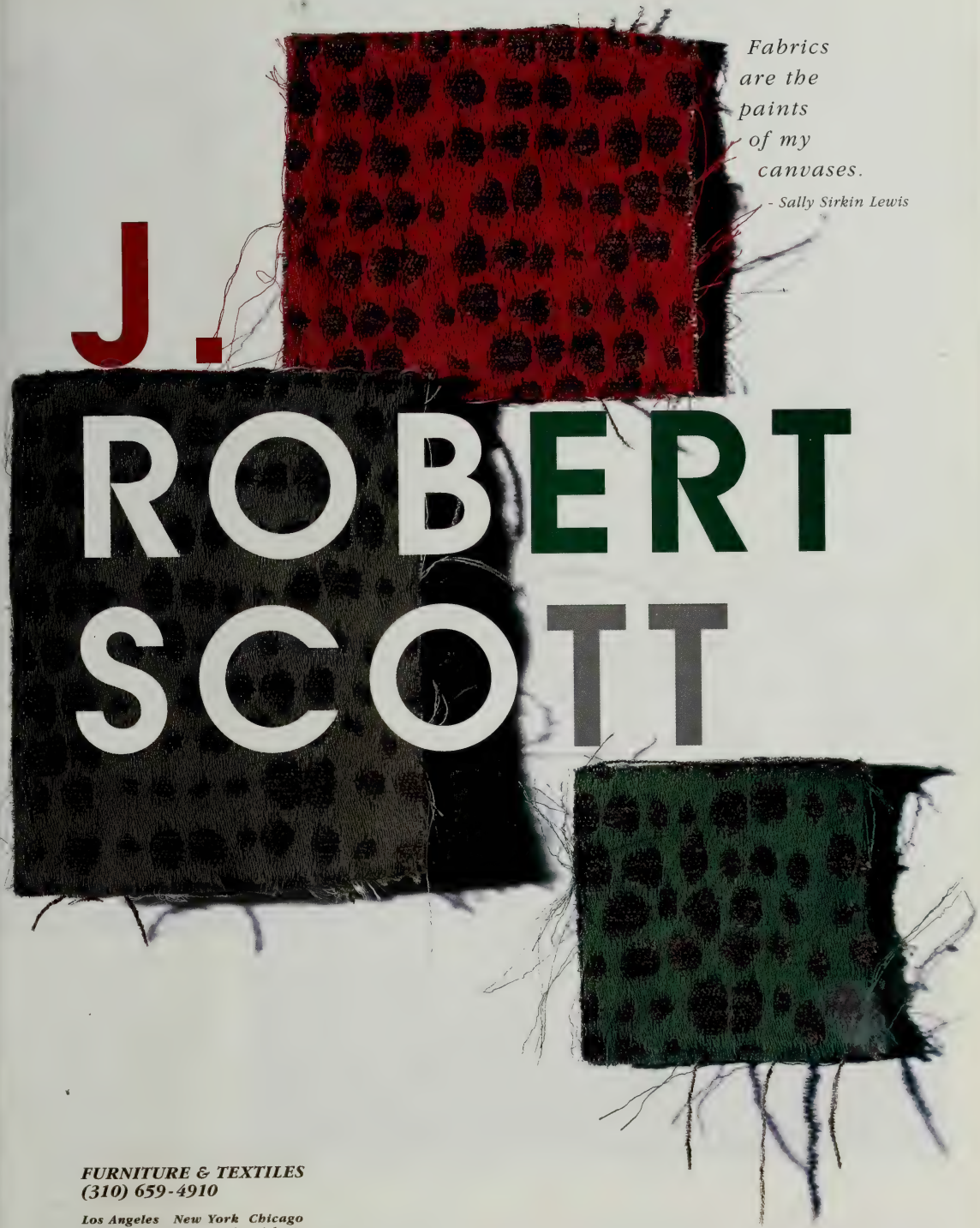


VENICE

Unlike some of the homes in Venice that are 40,000 square feet, this is an unusual residence to come on the market—it's a manageable size," says Edward Lee Cave about Abbazia di San Gregorio, a 10,000-square-foot historic property located at the head of Venice's Grand Canal. "It looks out toward the lagoon and Lido and Piazza San Marco at the other end. From the loggia the view looks like a Canaletto." The building was established as a monastery in the 12th century, and part of it was registered as a national monument in 1892. In 1934 Prince Alexis Mdivani and his wife, Barbara Hutton, made it their home and updated its conveniences. 25 million Swiss francs ($17.8 million).

Lady Rose Lauritzen, Edward Lee Cave; 39-41-715-006.

continued on page 104



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EXTRAORDINARY PROPERTIES ON THE MARKET

NEW YORK

The greatest bonus is that you can watch the balloons in the Macy's parade get blown up," jokes Ann Kalla of Cicognani Kalla Architects, which oversaw a renovation of Christie Brinkley's tenth-floor West Side apartment. "Architecturally this apartment is special for New York. It's unusual to have a double-height living room with light in the back of the apartment as well," says realtor Linda Stein. The Gothic-style building was designed in 1907 to house artists' studios, and Pietro Cicognani and Kalla updated the apartment with a new kitchen, electrical wiring and air-conditioning. Original features include the oak paneling in the dining room, hardwood floors, leaded-glass windows in the interior doors and travertine marble in the entrance hall. $2.5 million.

Linda Stein, Edward Lee Cave; 212/772-8510.





SOUTHAMPTON

The first wave of summer visitors came to the Hamptons after the advent of the railroad in the 1870s. The Captain's Neck Lane residence is one of the prominent houses built in Southampton by turn-of-the-century architects who popularized grand Shingle Style cottages. The house was in its original state when the current owner bought it. He spent over two years restoring the 1890 three-story house and completely updated and modernized it. "Apart from the tennis court and pool," he says, "it looks exactly as it did over one hundred years ago." $4.5 million.

Linda Haugevik, Braverman Newbold Brennan Real Estate; 516/537-6000.

continued on page 106



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COTE D'AZUR

Originally constructed in 1920, Lo Scoglietto in Saint-Jean-Cap-Ferrat has an illustrious history, first as the summer residence of Charlie Chaplin, then as the home of David Niven, whose family is selling the property. "It's where my father wrote his books, including his autobiography *Bring on the Empty Horses*," says his son, Jamie Niven. "I think of him in the garden, scratching away on yellow sheets of paper." Two terraces look over the harbor and the garden—both with spectacular and uninterrupted views of the Côte d'Azur, with Monte Carlo beyond. A private bathing island is accessible from a walkway at the south end of the property. 65 million French francs ($11.8 million).

Tara Betts, Sotheby's International Realty; 44-171-314-4443; J. F. Dieterich, Agence du Littoral; 33-4-93-01-23-23.



CONNECTICUT

The house that Marcel Breuer built for his family in Connecticut in 1951 has come on the market, two owners later. "There was a colony of architects who came to New Canaan in the 1950s—Frank Lloyd Wright, Philip Johnson. It's a beautiful place, and they must have thought that the topography was well suited to contemporary architecture," says realtor Mary Higgins. Surrounded by three wooded acres and manicured lawns, Breuer's low-slung wood, stone and glass house features an underground pool. The house was expanded and renovated in 1981 under the direction of Herbert Beckhard, Breuer's longtime associate, who added a separate wing connected to the house by a glass-and-stone passage—all in keeping with Breuer's predilection for horizontal lines, floor-to-ceiling windows and wide roof overhangs that help cool the house in the summer and preserve heat in the winter. $1.795 million.

Mary Higgins, Coldwell Banker/ Mabel C. Lamb; 203/966-3737. □



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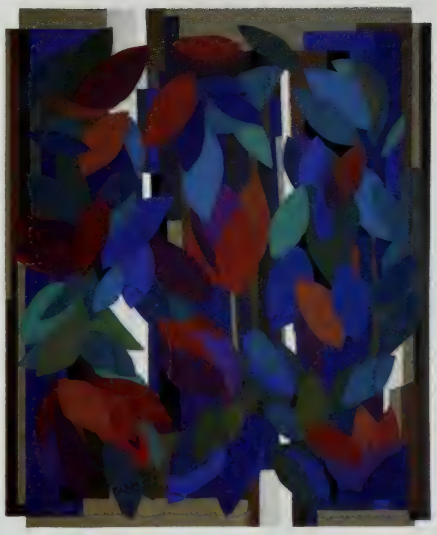
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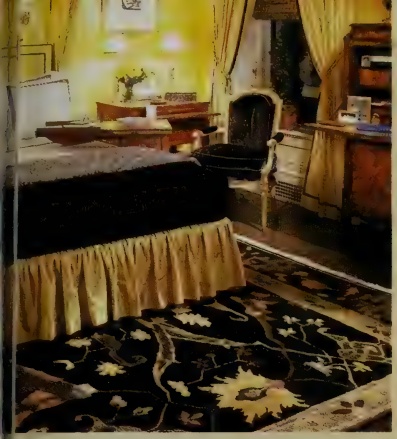
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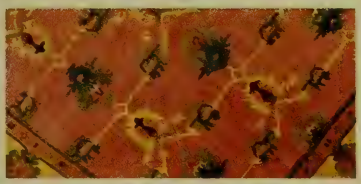
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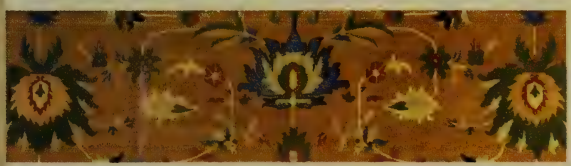


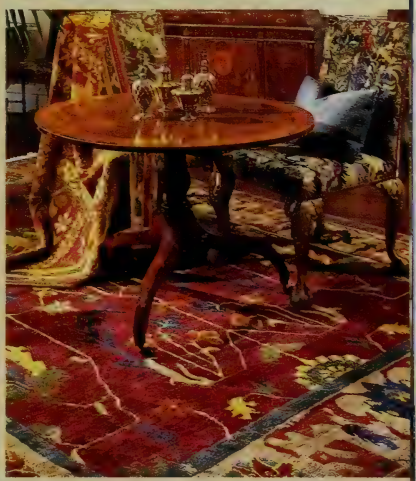


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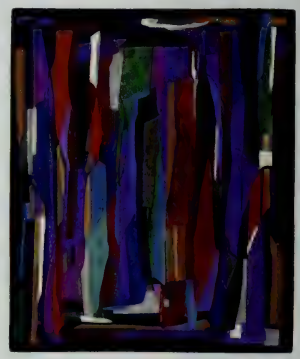
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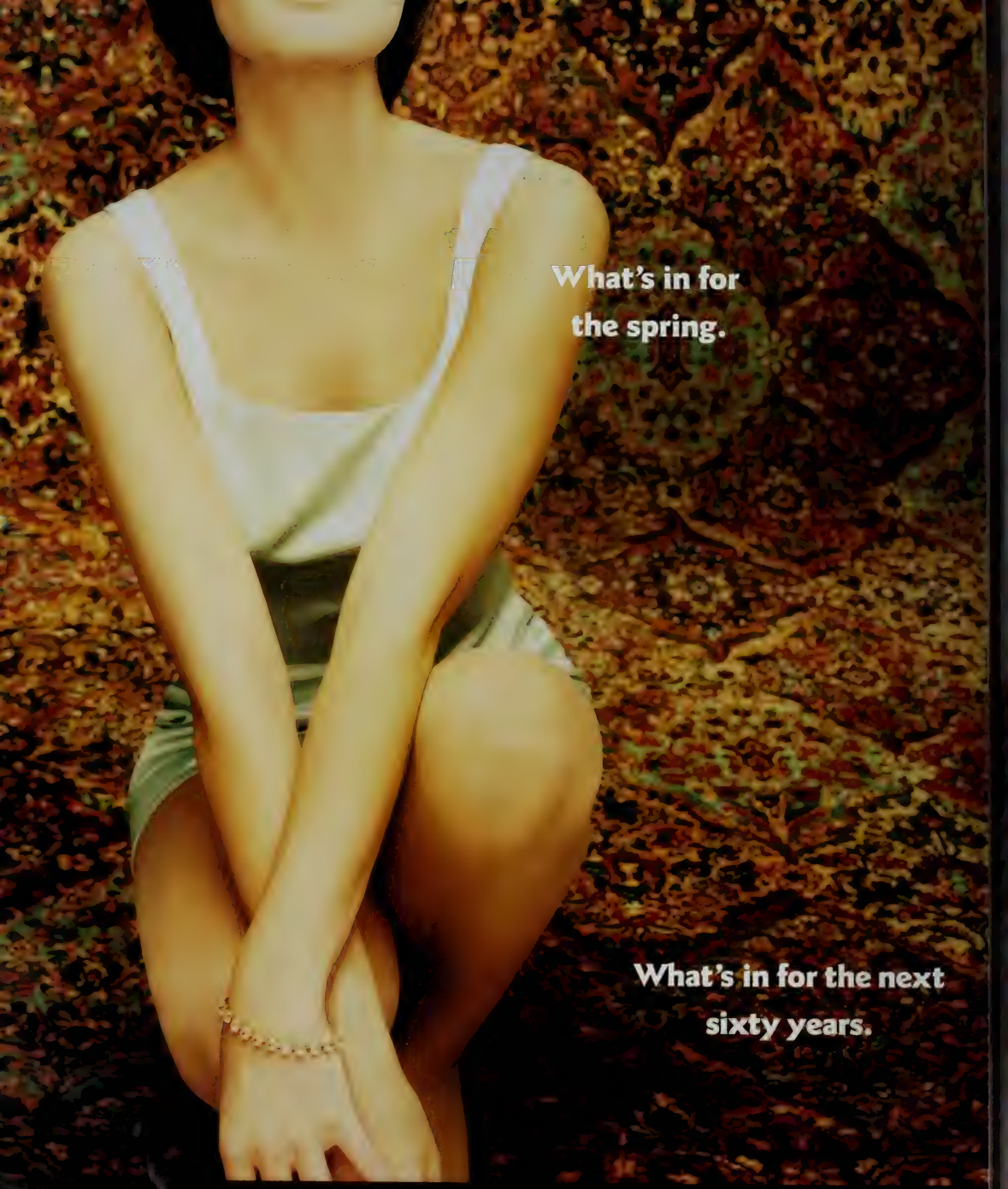


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BRIDGING THE PUBLIC AND PRIVATE REALMS IN A DALLAS HOUSE

Text by Thomas S. Hines/Photography by Scott Frances/ESTO



Richard Meier's first new residential project since the 1980s is the house he designed for Howard Rachofsky in Dallas. The starkly opaque front façade of white aluminum-plate panels—also the cladding on the pool-house in the sculpture garden—contrasts with the highly glazed and articulated side and rear elevations.

"The house represents an ideal, an investigation into all the possibilities of house as building type without many of the usual compromises," Meier comments. BELOW: A pivoting front door leads directly into the entrance gallery. The cylinder holds a spiral stair.



At the pinnacle of his career Richard Meier has designed a structure in Dallas that is, on the one hand, a departure for him and, on the other, a retrospective collage of his major building types. Meier's latest residence comprises characteristics of both house and museum, two of the genres for which he is best known. The architect, in fact, plans to include the building in a forthcoming book devoted primarily to his museum designs. "It may seem strange to place a house alongside the Getty and the Barcelona museum," he observes. "But this one is a hybrid."

The unique program is keyed to the wishes of a unique client. A Dallas native and philanthropic businessman, Howard Rachofsky built his house and his considerable contemporary art collection for the enduring nature of each. A bachelor, Rachofsky sees himself in the role of "caretaker," as he puts it, of "this community asset and resource that I hope will continue to be shared with lovers of art and architecture long after I'm gone."

When Rachofsky began acquiring art in the early 1980s, he visited Meier's High Museum in Atlanta and decided it was the kind of environment that, on a slightly smaller scale, he and his art might

"The Rachofsky house is a case study," says Meier, "in that it induces us to look at our notions of house and home." RIGHT: His composition of solids and voids defines the north, side elevation. Inside, a Magdalena Abakanowicz sculpture is displayed on the exposed stair landing.





MEIER'S OBJECT HAS ALWAYS BEEN, HE SAYS, "TO COMBINE HUMAN SCALE WITH CIVIC GRANDEUR."

someday inhabit. In the end it took five years, from design through construction, to build the house; Rachofsky's art acquisitions were ongoing. The building "is certainly about one man's passion, but it is also about architecture's relationship to the arts," Meier says. "We designed it to house as well as to enhance a great twentieth-century collection."

The level of construction refinement Meier has reached in the Rachofsky residence is extraordinary. The architect expanded on his trademark vocabulary, a nearly forty-year canon of principles, procedures and gestural effects that has undergone subtle, if constant, development and polishing as his firm's projects have evolved. Ideally suited to the commission in Dallas, his object has always been, he says, "to combine human scale with civic grandeur."

Set back a hundred yards from a heavily traveled road, Meier's characteristically white, metal-paneled house stands on a less characteristic black-granite podium. The podium extends some twenty-five yards in front of the building and continues behind it, phasing into two sculpture pads that

"Drawing from my background as a museum architect," Meier says, "I made art a part of the everyday experience." In the entrance gallery, pieces from Rachofsky's collection include, at left, a Peter Halley oil and, at right, proceeding to the rear, works by Elizabeth Murray, Julian Schnabel and Ross Bleckner.



The second-floor living room is the central space of the house. The interaction between the natural light and Meier's volumes sets the character of both the room and the mid-height study. A 1991 work by Donald Judd stands near the right column; the bar is polished black granite.

lead to the pool. Beyond a pair of ancient oaks and a gently sloping lawn sits a lagoonlike pond, which provides a natural counterpoint to the rectangular podium that "floats" around and under the house.

The east-facing front elevation presents a dynamic, though relatively closed, wall to the street: From the side, the white plane appears suspended, almost detached from the rest of the building. Pierced by a large window near the center of the façade, this tough/elegant composition is reminiscent of Le Corbusier's Villa Stein near Paris and of the equally strong, single-window countenances of various European houses by Adolf Loos. By contrast, the highly glazed side and rear façades embrace the landscape.

The large, subtly pivoting, part-glass, part-metal front door opens to the double-height gallery, where paint-



BELOW: Rachofsky's third-floor bedroom opens onto a private terrace. Large-scale artworks dominate the space: Above the built-in bed is Frank Stella's 1986–87 *S-3*, and facing it is David Salle's 1988 *Improviser*. On the terrace is a sculpture by Beverly Pepper.

BOTTOM: The skylit master bath features sandblasted-glass doors and a paved granite floor. *Horizontal Blonde*, 1995, by Richard Phillips lines the gypsum-board wall; the other walls, as well as the cabinetry and counters, are made of a Formica material. Steuben dish.





ings by Mark Rothko, Julian Schnabel, Ross Bleckner and other artists run the length of the façade. To the left of the door, a cylindrical tower harbors a spiral stair to the upper floors; an inconspicuous elevator—outfitted with Ann Hamilton's two small screens

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Meier's buildings serve, he says, as a "permeable membrane between the interior and exterior." The transparent rear elevation shows the processional open plan—movement from every direction is toward the surrounding landscape. The private quarters are on the top floor; the rest of the house was designed as public space.

FRESH TAKE ON TRADITION



"It had to be comfortable enough for a modern family yet still reflect the Old World elegance of the original structure," says Victoria Hagan (above) of the Manhattan town house she renovated with architect Oliver Cope. BELOW: The building dates to the turn of the century.



"We had to gut the entire residence; it took lots of imagination to see how it could look." RIGHT: "The best thing about the space where we created the living room was its great light." Drapery fabric is from J. Robert Scott. Donghia table, center. Fabric on chair at right, Larsen.

Those tony twins, Symmetry and Serenity, are the hallmarks of a newly reconfigured town house in Manhattan. Architect Oliver Cope's renovation has yielded spaces that feel centered not only in and of themselves but each to each. And designer Victoria Hagan, exercising her penchant for natural colors and textures as well as her flair for artful juxtapositions of contemporary and traditional elements, has created radiant interiors that should never date. The whole thing is at once formal and relaxed, spare and rich-to-the-taste.

Before finding this house, the clients, a merchant banker and his wife, with three children under the age of ten, had exuberantly outgrown their apartment. But not their neighborhood—they went on prizing the Upper West Side for its stubborn heterogeneity. "At first we were looking for a bigger apartment, not a house," the wife recalls. "My perception of brownstones was that they were narrow and confining." All it took to broaden that narrow-mindedness was a wide five-story town house on a treelined block just around the corner. A flowering pear tree fluttered against the limestone-and-brick façade.

Inside, however, the house was an affront to the observing eye. Cut up into multiple apartments, it had lately been a single-room-occupancy dwelling and now stood on the threshold of conversion to a drug rehab facility. Yet it was still so charged with its original identity (it had been built in 1896 by the eminent architect Clarence True) that for Oliver Cope on his first visit,



UPDATING A TURN-OF-THE-CENTURY TOWN HOUSE FOR A MANHATTAN FAMILY

Architecture by Oliver Cope
Interior Design by Victoria Hagan
Text by Steven M. L. Aronson
Photography by Kari Haavisto

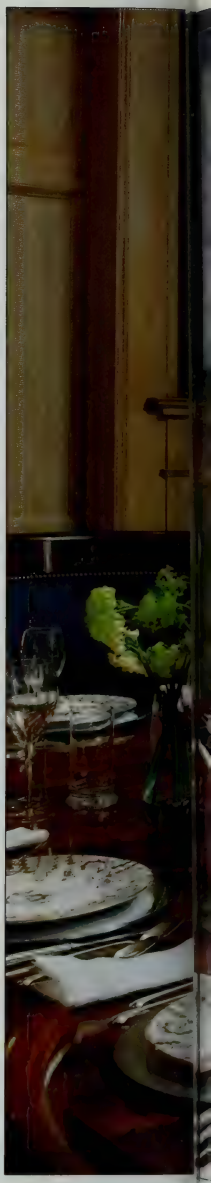


the house seemed to rise, atavistic, above its squalid present. Cope, though, quickly went from revering the building's past to merely respecting it—a stance that allowed him freer play for his plans.

Making a pact with necessity (the house, after all, would have to address the demands of modern life and the needs of an active family), he had the structure all but gutted—the only things retained were the stairs from the second floor to the top and the wainscot paneling in the dining room. "You could stand in the cellar and look all the way up to the rafters," says Cope, adding, "It was kind of terrifying in a nice way." The architect then steeled himself to the construction of a new house in the old shell—one that would seesaw genially between the certitude of yesterday and the drama of tomorrow.

RIGHT: The dining room's design, which incorporates richly hued waxed walls, "was inspired by a blue luncheon room at the Louvre." Chair fabric is from Donghia. Randolph & Hein sconce.





"Typically, town houses were built narrow; this one's unusual in that it's wide. Unfortunately, it had gone through so many incarnations in the past that it didn't have the configuration of rooms you'd normally expect in a home." ABOVE: A 1945 still life by A. E. Gallatin hangs above the living room sofa.

When it came to the determination of spaces, the virtue of the house's twenty-five-foot width announced itself: It would allow for the building of exceptionally generous rooms in the front, large ones in the middle (for wide halls and expansive landings) and ample ones in the back. Cope sought to heighten the general sense of vitality by varying the size and scale of the rooms (each one, however, to have an overriding order and balance). Take, example, the breakfast room, which he dramatically compressed. "There's a positive quality that comes out of the tension of a room that you made a little smaller than you might have thought it needed to be at first blush," he says. "I'm always struggling to make rooms smaller than people want them to be."

Another Cope canon is that the passages from one room to another are as important as the rooms, that these transitions are themselves the



carriers of architectonic energies: On the first floor, handsome square pillars frame the entrance to the six-sided family room, and in the fourth-floor children's quarters, a large central common space functions beautifully as a playroom. Cope's spaces may be classic in their composition, but they are not so rarefied that they stifle private life—on the contrary, they're organized for casual use on a daily basis.

Victoria Hagan worked with Cope on all the detailing. They decided not to make it overtly consistent from room to room or even from floor to floor but to vary the vocabulary slightly so that the house wouldn't look all of a piece. Though it does look impeccably restored, there's a fair amount of invention, with no detail a direct reproduction.

This was the clients' first major experience with an interior designer. The effect is European and cosmopolitan. The intermingling of antiques and contemporary pieces (such as 1990s low tables, a Chanel sofa, Neoclassical and Empire mirrors, Biedermeier chests and tables, Josef Hoffmann chairs, and bronze sconces with parchment shades that Hagan herself designed) gives the house what the designer poetically describes as "a light heart." A lyric warmth is further achieved through the subtleties of color for which Hagan is so well known. Platinum silk draperies, platinum


THE POLITICAL GAME
TRUMAN

OPPOSITE: "There was a firebox but no mantel in the space that is now the inviting family room," says Hagan. "We installed a new mantel fashioned in an Arts and Crafts style." Architectural details include nailhead-studded bookshelves that were designed by Hagan. The leather chair is from Profiles.

THOUGH IT DOES LOOK IMPECCABLY RESTORED, THERE'S A FAIR AMOUNT OF INVENTION.



walls, a vanilla wool rug and a chaise in silk canvas embellish the master bedroom. The leaves on the draperies and the lines on the chaise snake into each other. "I think in all my work there's an organic undercurrent," Hagan maintains.

White itself, first among colors, was ruled out. "Because of the family issue—young kids. I want kids to feel free to use all the rooms; I don't believe in roping anything off. I chose fabrics that were child-proof and had some color. Everyone thinks if you have children you have to have dark colors—that's a fallacy. There are shades of light colors that positively don't show dirt." Hagan also pays close attention to textures, and the house abounds in handwoven fabrics and rugs that have a soft, natural feeling but are durable. The children's floor is rather whimsical. The two daughters' rooms have, Hagan appraises, "a Bloomsbury quality—color and fun but not over the top." The son's room, on the other hand, is "very Sherlock Holmes—it has an inquisitive boy's sensibility."

The formal living room runs the full width of the parlor floor; its pale walls (Hagan labels them "crème brûlée") seem lit from within and give off a candle-glow day and night. The modernist chair that sits on a rug of lux-

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ABOVE: "The area where we put the master bedroom had nothing going for it except a nice tall ceiling and wonderful windows. We stripped it to its bricks and started from scratch. We kept the furnishings simple and the colors subdued." Stark carpet. Drapery and chaise fabrics from Larsen.

A BEL-AIR COLLECTION

PRODUCER DOUGLAS CRAMER'S CONTEMPORARY ART FILLS HIS SOUTHERN CALIFORNIA HOUSE



Interior Design by Craig Wright
Text by Susan Cheever
Photography by Mary E. Nichols



PRECEDING PAGES: "I rotate the art—nothing stays anywhere permanently," says television producer Douglas S. Cramer of the contemporary art in his Bel-Air house. Ellsworth Kelly's *Orange Blue I*, 1965 (left), and *Red White Blue*, 1968, frame the drawing room doorway.

When he was a boy, Douglas S. Cramer's family moved every two years or so. His mother was a decorator who made ends meet by buying houses, remodeling them, selling them and moving on.

Cramer grew up, married and had children, began collecting art and eventually became one of Hollywood's most successful television producers—he created *The Love Boat* and produced *Dynasty*, *Hotel* and more than a hundred television movies.

As a man he reenacted the real estate rhythms of his childhood; he bought houses, remodeled them, sold them and moved on. But like the houses he grew up in, the



OPPOSITE: Frank Stella's *The Chase, Second Day*, 1988, takes center stage in the drawing room. "The walls have a special glaze over variations of the same color to add subtlety and make it clear that this is a home, not a gallery," says Wright. Leather from Randolph & Hein.

RIGHT: Cramer, left, and designer Craig Wright are seated in the informal area of the dining room in front of Jim Dine's *Torch*, 1962. The settee, which is used by Cramer's four King Charles spaniels, is covered in Scalamandré fabric. J. Robert Scott drapery fabric.

BELOW: "The entrance hall's black-lacquered mirrored doors, pine woodwork and use of red as punctuation are repeated throughout," says Wright. Pieces by Stella, Joel Shapiro and Dine surround 18th-century Chinese Chippendale armchairs and a George III rent table.







OPPOSITE: Cramer, who is chair of the Museum of Modern Art's painting and sculpture committee, placed Robert Motherwell's *Mexican Night*, 1979, in the club room, which overlooks the new lap pool. The producer's Heriz rug is paired with his sang de boeuf ceramics.

houses Cramer grew into were never quite right. "There have always been compromises," he says. "I've never been able to have a desk in my bedroom for work, or there hasn't been a comfortable place to watch television. There was never a quiet place to eat an informal breakfast or enough space in the closets."

Now, on a hill above Los Angeles in the safe harbor of Bel-Air, where mansions serenely ride at anchor like ships on rolling swells of lawn and fairway, Cramer's private building boom has come to fruition in a simple house that floats above the neighborhood like an elegant one-design—a personal love boat.

The sleek single-level house, with its huge windows and golden interiors, is the ideal setting for the many passions of Doug Cramer: his collection of contemporary art; his Georgian silver and furniture; his orchids; his books; his colorful Heriz carpets; and his beloved King Charles spaniels, Elizabeth, Andrew, Edward and Sava. "I wanted this place to be for me and the dogs," Cramer says. "This house may not be comfortable for anyone else, but it's comfortable for me."

"There were four elements we had to work with," says Los Angeles designer Craig Wright. "The Georgian furniture, the art collection, the carpets and the neutral architecture." When Cramer first bought the house, which is across the street from a larger residence where he lived in the 1980s, "it was the tackiest little ranch house you ever saw," he says. "It had a terrific view, and I thought it would be easy to remodel." Eight

ABOVE: "It takes the edge off the serious Georgian furniture and silver in the dining room," Wright says of Roy Lichtenstein's *Fastest Gun*, 1963. "Our priority was to maximize the amount of wall space for the art and downplay the decoration," the designer adds.

RIGHT: "I'm working on *The Last Great Dish*, a play based on the final days of a once great Hollywood gossip columnist," says Cramer, who was married to columnist Joyce Haber. The pine-paneled library leads to the master bedroom. Suede fabric, Randolph & Hein.





BELOW: Cy Twombly's *Roman Note*, 1970, is in the vestibule between the library and master bedroom amid works by Jean Dubuffet, Hans Hofmann, Matisse, Jackson Pollock, de Kooning and Franz Kline. A Diego Giacometti lamp and bronzes are on the commode.



months later, however, the house burned to the ground.

Using the old foundation, Wright constructed a series of rooms with twelve-foot ceilings. He unified the space with what he calls "candlelight colors," knotty-pine moldings and woodwork, black-lacquered doors inset with beveled mirrors, and black-granite fireplaces. The doors and moldings complement both the contemporary art and the Georgian furniture. "In the duke of Wellington's house in London [see *Architectural Digest*, November 1996], the Waterloo gallery windows have shutters with mirrored backs to block out the outdoors at night and reflect the lit interior. I wanted to refer to period details without repeating them," the designer says.

The house begins with a formal entrance hall where black doors open onto the drawing room, the dining room and the knotty-pine-paneled library. "It has all the proper things a gentleman's house should have," Wright explains, "and in the right sequence." The parchment-colored walls give the en-

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RIGHT: "We created a private retreat within the house," Wright says of the master bedroom. Artworks are by Lichtenstein, Stella and Kelly. "We repeated the black but used it sparingly against the neutral honey color," Wright adds. Wool carpet by Stark.


LOVE, SEX AND MURDER
BRUCE MACHES

ARCHITECTURAL DIGEST VISITS

WESLEY SNIPES

A LAKESIDE RESIDENCE IN FLORIDA FOR THE STAR OF *WHITE MEN CAN'T JUMP* AND *PASSENGER 57*

Interior Design by Cecil N. Hayes
Text by Jesse Kornbluth/Photography by Dan Forer



In Florida, Cecil N. Hayes created a "natural environment" for actor Wesley Snipes, who has appeared in *The Fan* and *Money Train*. "It's not just for eating and sleeping, it's a spiritual place," she says. RIGHT: Hayes and Snipes in the living room.

Wesley Snipes was on the phone, talking with the costume designer for the film he was about to start. "That helmet—I feel like a chocolate cannoli in it," he said with a wry laugh. "But it's okay. Now the belt is a problem. The buckle is too shiny. Too new. It needs to be . . . oh, not distressed, but *dented*. So if the light hit it, a ray might just happen to bounce off and blind you for a second."

When Snipes hung up, the costumer knew exactly what the actor wanted. But then, it takes only a few minutes of conversation with Wesley Snipes to learn that the movie business, long regarded as labyrinthine, is simple for him; as one of the most sought-after actors now working in action films, he signs a contract for a staggeringly high salary, travels to an exotic location and immerses himself in the task of destroying the forces of evil. The domestic arts, by contrast, are complex—for him, they require a deep knowledge of the esoteric arts, Egyptology and color theory.

"I don't like houses with rooms shaped like rectangles or squares," he remarks. "A ninety-degree angle collects positive ions and creates dust, and that has a negative effect on your body. A forty-five- to sixty-degree angle—now, that gives the ions room to move. That's why the Pyramids had forty-five-degree angles; the ions could change polarity."

Then there's color: "Blues, greens, amber—they all have particular effects on your emotions," he continues. "Yellow is good for the intellect. Blue is for spirit. You want to stay away from white walls; white gives you no sense of calm. But amber! I'd seen amber rooms in museums and galleries in New York, and I learned that amber makes you feel rich and good."

Snipes had been reading and thinking about such matters for several years when he decided to buy a house near Orlando, Florida.

OPPOSITE: "Wesley is very interested in Egyptian, African and Oriental art and ideas," explains Hayes, who transformed the entrance hall with mahogany columns and a mosaic "stream" made of tile and glass. "It was a matter of bringing in warmth and nature."

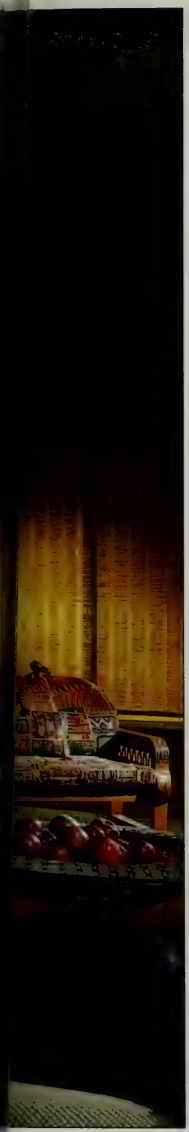




The living room fireplace features carvings done in Africa. "All the designs have meaning for Wesley," says Hayes. "He told me, 'You have to be careful—I'm a very symbolic person.'" The chairs, fashioned by a Nigerian artisan, were inspired by Egyptian motifs. The pastel is by Paul Goodnight. Round table from the Kreiss Collection.

He had just finished one of his first major roles (in *Passenger 57*; he had already appeared in Spike Lee's *Jungle Fever* and was costarring with Woody Harrelson in *White Men Can't Jump*), and he wanted a home that was close to his mother and at the same time immensely private. He found a 7,000-square-foot structure at the end of a cul-de-sac in a gated community, overlooking a lake, hundred-year-old trees and a golf course. Snipes is no golfer ("You'll never see me in *Tin Cup 2*—I played once with my best friend, and I was terrible") and has scant interest in the outdoor life in Florida ("In summer it could be the most vermin-infested state in the nation, and there are mosquitoes and frogs everywhere"). The attraction for Snipes was privacy. And, of course, the chance to create something that was the exact opposite of the cramped rectangular rooms he had known as a child growing up in housing projects in the Bronx.

Through his mother, the actor met interior designer Cecil N. Hayes. "When I first went to see Wesley, I asked the basic client questions," she remembers. "He went into a lecture on en-



zymes." Snipes talked for six hours a day for two days, sent a pile of books to Hayes and went off to make a movie. Three months later Hayes presented him with plans so detailed that he asked for only minor changes.

There were, naturally, fewer ninety-degree angles than before. Every material—stainless steel, stone, wood, grass cloth—was represented in the living room. The colors were consistent with his philosophy. And much of the furniture and the wood columns in the entrance hall were hand-tooled or hand-carved, either by Hayes's husband, Arzell Powell, or by craftsmen in West Africa.

The result is a house that has the feel of a temple. The massive mahogany columns

BELOW: In the dining room, as elsewhere, the walls are covered in grass cloth. "The rich colors were Wesley's request. And he loves curves, so I designed the round table and the curved sideboard." The painting is by Arthur Dawson. The chair fabric was taken from a chenille throw from Travers that the designer found in a shop.



"I DON'T LIKE HOUSES WITH ROOMS SHAPED LIKE RECTANGLES OR SQUARES," SNIPES REMARKS.



ABOVE: The actor's office/library contains a desk that was designed by Hayes and carved with Egyptian-style "hieroglyphics" by artisan Ken Palo. "The carvings tell a story," explains Hayes. "Only Ken and Wesley know what it is." The chair fabric is from Summer Hill.

BELOW: Hayes created a screening room over the garage. "I said, 'Let's make it a totally different look.'" Snipes requested the blue carpet, which Hayes complemented with hand-painted leather and dark-toned granite. Polished nickel wall lights are from J. Robert Scott.

in the entrance hall start that mood, and the living room carries it out. "The living room is the holiest of holies," Snipes says. "I meditate there. And if I had an important guest and wanted to be in a spiritual place, this would be it. All this is very disappointing to my son—this used to be the pillow-fight room."

There are other areas that are out of the ordinary for the actor's eight-year-old son. His bedroom, as well as the guest bedroom, has no television set, because Snipes believes one should sleep with as little electrical current around as possible. To compensate, there is a twenty-seat screening room that is equipped with every imaginable projection device, as well as a concession area. "We





rarely watch my films—I tend to walk out," Snipes says. "Mostly my nephews and my son and I watch kung fu flicks together. And we definitely use the popcorn machine."

With the exception of the living room, Snipes has surprisingly little attachment to art and furniture that took years to make. "These are all material things," he explains. "They're great, and I can appreciate them. But

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ABOVE: In the master bedroom, which occupies three levels, Snipes specified honey-colored woodwork and a headboard based on African designs. "He's changed the way I think about things," notes Hayes. The acrylic, *Orisa Ewe*, is by Rufus Ogundele.

LEFT: Landscape architect Scott Redmon highlighted the lakeside garden with flower beds. Spanish moss hangs from the 100-year-old oak trees. "All of the main rooms look out to the lake," says Hayes.

AN OKLAHOMA TRIBUTE



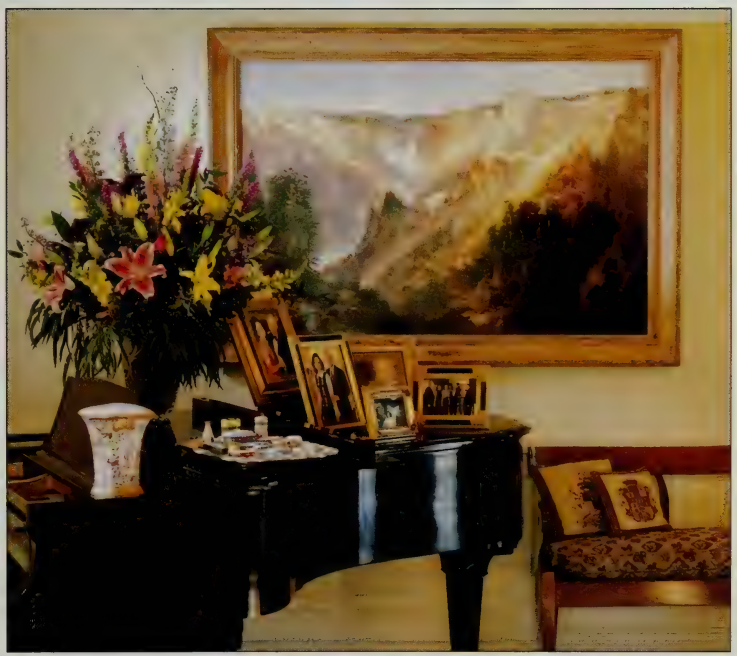
RENEWING THE HISTORIC GOVERNOR'S MANSION IN OKLAHOMA CITY





"It had been allowed to deteriorate over the decades," says Cathy Keating (right, with her husband, Governor Frank Keating) of the Oklahoma Governor's Mansion, which she set out to renovate in 1995. LEFT: The Dutch colonial–style structure was built in 1927 by Layton, Hicks and Forsyth, the firm that designed the state capitol.

The Oklahoma Historical Society acted as consultant for the refurbishment, which was carried out by seven interior designers from around the state. BELOW: Thomas Moran's 1893 *Lower Falls, Yellowstone Park* hangs in the entrance hall. Bench fabric from Brunschwig & Fils.



Oklahoma's first lady, Cathy Keating, is anything but timid about taking on difficult projects. But restoring the Governor's Mansion wasn't something this inveterate doer anticipated doing when Frank Keating was sworn in as the state's twenty-fifth governor in January 1995. "We came over to the house the morning after Frank was inaugurated," says Cathy Keating, who before moving day had only briefly toured the three-story, gray-limestone-clad mansion during a dinner with the outgoing governor. "It was just a shell. There were ten pieces of furniture left in a fourteen-thousand-square-foot house, and we were hosting an event that evening. I was close to tears. And I'm not someone easily given to tears."

Text by Michael Ennis
Photography by Tony Soluri





LEFT: "The Oklahoma room is used for greeting visitors," says Cathy Keating, who commissioned a carpet with the Oklahoma state seal for the space. The 1846 oil by Paul Kane is among the artworks on loan from the Gilcrease Museum. Clarence House love seat fabric; Scalamandré fabric on chairs.

"The citizens of Oklahoma donated over fifteen hundred items, including china, silver, crystal and furniture." BELOW: State dinners are held in the dining room, where a table is set with plates representing Oklahoma's Native American tribes. The sideboard is one of the few pieces original to the mansion.



The neophyte first lady improvised the evening with characteristic panache but not without enduring a final blow: That night one of the family's friends was knocked down the third-story stairwell after bumping his head on a low beam already cratered by decades of similar collisions. "The next morning I woke up telling myself, 'We're going to redo the Governor's Mansion.'"

Designed in an austere and atypical Dutch colonial style (with an incongruous Spanish-style red-tile roof) by the same Oklahoma firm, Layton, Hicks and Forsyth, responsible for the Neoclassical state capitol just two blocks to the west, the Governor's Mansion was considered an extravagance by many Oklahomans when it was finished in 1928. (The first occupant, Governor Henry Johnston, was impeached after a year's residence, though not because of his taste.)

But over the years the executive mansion had suffered from both haphazard maintenance and misguided modernization. Beautifully carved moldings were so encrusted with layers of paint that the detailing was no longer visible. Rich walnut paneling in the library and dining room had been bleached blond, and leaded-glass doors had been removed from the library shelves. And although a then lavish twenty-five thousand dollars had been spent to furnish the house back in the 1920s, only two of those original pieces remained—a sideboard and the pedestals of the dining room table. "Here was this grand old house where the business of state had taken place day in and day out, yet it lacked a sense of that history," says Cathy Keating, a fourth-generation Oklahoman whose great-grandfather, an architect, emigrated from Wales and set up shop as a carpenter and furniture maker in the little town of Alva. "Our charge was to put the history back into this house."

To ensure authenticity, the first lady plumbed the state archives, pulling up old photographs, original plans and lore on such occupants as Depression-era governor William "Alfalfa Bill" Murray, a crusty populist who spit chewing tobacco on the radiators and allowed impoverished families to plant potatoes in the front yard (one of Cathy Keating's



predecessors was convinced that Alfalfa Bill's ghost haunted the mansion). But the Keatings also invited Oklahomans to contribute their personal histories, hosting an "old-fashioned housewarming" two months after moving in. The governor and first lady stood in line from ten in the morning until eight at night, accepting gifts ranging from a place mat bought with leftover lunch money collected at an elementary school to hand-painted china place settings and reproduction Remington bronzes.

To put these disparate pieces together, Mrs. Keating convened seven Oklahoma-based interior designers—Fannie Bolen, Kay Duffy, Stephen Edwards, Charles Faudree, Ann Henry, Vickie Hicks and Brenda Phillips—all of whom donated their time. "I told them I didn't want the house to look like me, and I didn't want it to look like them. Instead of being a designer showcase house, it should be consistent, with furniture, fabrics and colors that would transcend time. We basically had everything worked out before the bombing."

The April 19 bombing of the Alfred P. Murrah Federal Building in Oklahoma City, only three months into the Keatings' tenure, was a tragedy so unexpected and horrific that it swept everything else aside. "The house was put on hold," Mrs. Keating remembers. "It was automatic. We didn't even make calls." She threw herself into the relief effort with a compassion and commitment that earned international admiration; she conceived a best-selling book

"The ballroom underwent the greatest transformation," notes Mrs. Keating. "It was replastered, repainted, and over a mile of moldings and beams were added." The room, which converts to dining space for 60, showcases objects donated by the public. Mansour carpet; Schonbek chandelier.

"OUR CHARGE WAS TO PUT THE HISTORY BACK INTO THIS HOUSE," SAYS CATHY KEATING.



"The library has had several different looks over the years," says Mrs. Keating. "The paneling was bleached in the fifties, but we restored it to its former shade. We also rehung the leaded-glass doors, which had been removed." Brunschwig & Fils Regency-style chairs; Schumacher wing chair fabric.

and poster to memorialize the victims and has raised millions of dollars to benefit their families.

Finally, months after the bombing, the governor put the restoration project back on the agenda, as a symbol of his state's healing and regeneration. "Frank told me, 'If we're going to show people that we intend to go forward, we should do the house,'" Mrs. Keating recalls. Soon after, she began approaching private donors while seven construction crews—one for each designer—simultaneously invaded the house. "Looking back, I'd say the stars were lined up for this," observes Mrs. Keating, who once ran her own home restoration firm and knows well the vagaries of the business. "Despite all the different contractors, we had no real problems."

The emphasis was on painstaking restoration rather than wholesale renovation, with the work carefully vetted by the Oklahoma Historical Society. Those detailed moldings proved too fragile to be stripped, and the accumulated layers of paint had to be hand-sanded to bare wood. The library and dining room paneling was restored to the original walnut finish, and the library's leaded-glass doors were rescued from a storage shed and reinstalled. The most significant alterations were the raising of the notorious third-story roof beam and the installation of a mile of custom-built 1920s-style moldings to finish a third-story ballroom that the builders had skimped on, Mrs. Keating theorizes, after running out of money.

To furnish the house, she tirelessly





LEFT: An American Chippendale lowboy in the master bedroom exhibits photographs of the Keating family. Henredon bed; fabric for walls, bedcovering and draperies by Decorators Walk; Cowtan & Tout floral pillow sham; Kravet leopard sham; Edward Ferrell chairs covered with Schumacher fabric.

BELOW: "Until a pavilion is completed, we'll continue using the south lawn for outdoor events," Cathy Keating says. The mansion grounds, also part of the renovation effort, were relandscaped with beds of flowers indigenous to Oklahoma. Beyond the shrubbery is a glimpse of the state capitol.



recruited donors and lenders. Private funds enabled her to acquire a massive Louis XV Revival display cabinet she found in a small antiques shop; she also commissioned embroidered rugs incorporating the state seal and the names of Oklahoma's Native American tribes. Oklahoma City philanthropist Streeter Flynn gave a whole cache of family heirlooms, including a Federalist mirror and a Chippendale chest. The Gilcrease Museum in Tulsa was persuaded to loan works from its superb if relatively little known collection of western artists, such as Thomas Moran and Charles M. Russell, and the Oklahoma Historical Society offered a magnificent Renaissance Revival bed brought to Oklahoma during the 1890s land rush and thought to have belonged to ill-fated Emperor Maximilian of Mexico.

Somehow it was all done in just six months. The finished work is remarkably true to its 1920s roots while also evoking a broader sweep of Oklahoma history; one particularly affecting detail is the half-dozen teddy bears scattered around the house, symbols of the millions donated to the youngest victims of the Oklahoma City bombing. Stately but welcoming, elegant but as robust and quirky as the state's colorful, boom-and-bust history, the mansion has been transformed from generic blandness into an Oklahoma icon.

What Mrs. Keating has found most satisfying is the enthusiasm with which her fellow Oklahomans have flocked to the house: In its first year of once-a-week public tours, the Governor's Mansion drew fifty thousand visitors, making it one of Oklahoma's top tourist sites.

But what it isn't, Cathy Keating is quick to point out, is her house. "Occasionally someone will come in here and say, 'It looks like you.' But it doesn't. My houses have been country French. The best part of this is that it's not mine—this house belongs to the people of Oklahoma." □



ABOVE: *Bedding Cover*, Meiji period (1868–1912). Cotton, 65" x 50". A mon, or family crest, joins a pine tree on a textile executed in the *tsutsugaki* technique, in which a cone filled with rice paste is used to apply the design before dyeing. Naga Antiques, Ltd., New York.

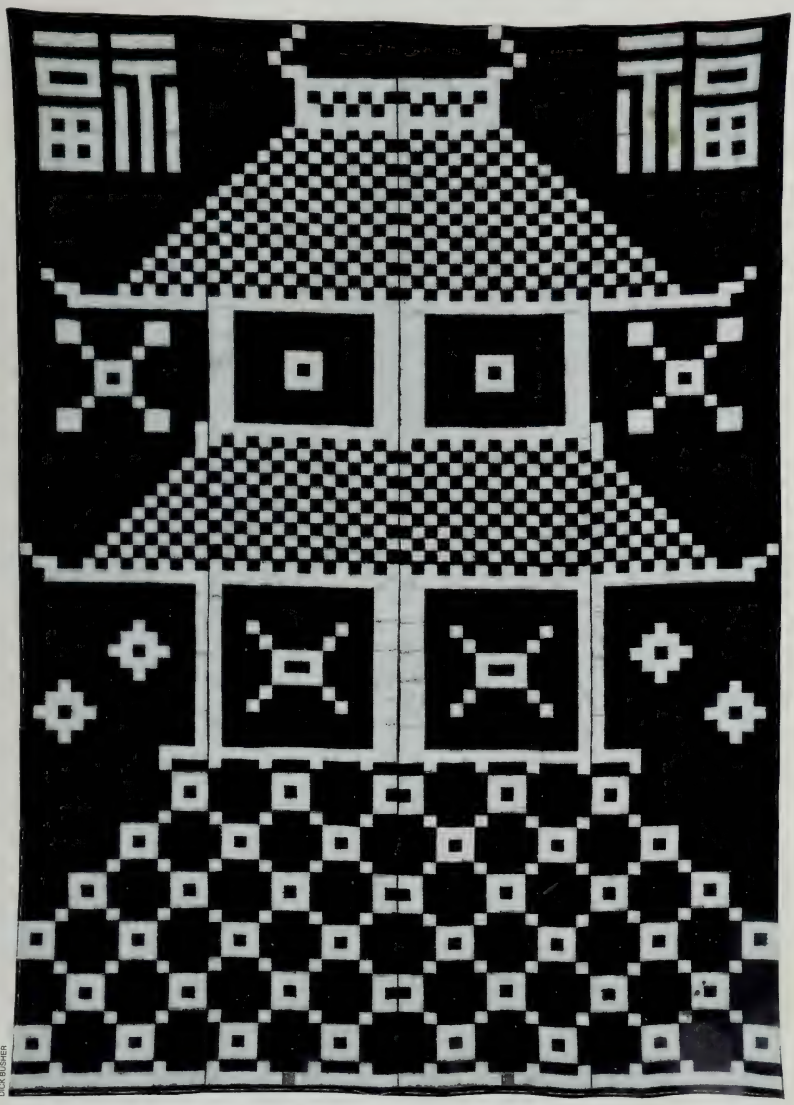
OPPOSITE: *Bedding Cover*, Meiji period. Cotton, 75½" x 56¼". A bedding cover bearing a castle was made using the *kasuri*—or double-ikat—method, which involves separately resist-dyeing the warp and weft fibers before weaving. Honeychurch Antiques, Seattle.

ANTIQUES

JAPANESE FOLK TEXTILES

HAND-DYED WORKS OF ART USED IN EVERYDAY LIFE

By Carol Lutfy



DICK BUSHER

In most towns in preindustrial Japan, the resident indigo dyer was as indispensable as the local blacksmith or midwife. Commoners at that time were prohibited from loud displays in their clothing: No lavish decorations, no silk, no gold brocade. And with the exception of an occasional splash of scarlet or amber, no flamboyant colors were allowed. A woman's fuchsia sash was relegated to underclothes. The resplendent tiger on a fireman's jacket was worn on the inside. A merchant prosperous enough to commission the finest ramie could only use it to line his coat.

It was, in part, these constraints that spurred a rich tradition of blue-and-white folk textiles—a tradition that went far beyond clothing. Bedding, trousseau covers, wrapping cloths, draperies, room dividers and even horse trappings were hand-dyed, hand-sewn and occasionally hand-spun in a full spectrum of cobalt, lapis, azure, navy, cornflower and midnight blue. Bold, stark white geometric forms; clean, simple white needlework; an explosion of tiny white tie-dyed circles; or drawings of auspicious symbols, like plum blossoms and carp, offset large planes of indigo to form one of the most admired and surprisingly cohesive genres of folk textiles anywhere.

Technically speaking, the parameters for Japanese folk textiles are as difficult to define as the boundaries between the middle and lower classes in feudal Japan. The social hierarchy established a clear system of rank, starting with warriors and descending to farmers, artisans and finally merchants. But some lower-class samurai led lives akin to those of artisans; and despite their lowly status, some big-city merchants were more affluent than upper-class samurai. Though silk was forbidden among commoners, it was worn clandestinely by those who could afford it. And though the combination of indigo and white remains the signature of Japanese folk textiles, it was also favored by the elite.

These distinctions were further blurred when Soetsu Yanagi, the legendary founder of Japan's Folk Craft movement, introduced his own definition of *mingei*, or folk crafts, in the 1920s. For Yanagi, folk crafts represented an expression of cultural



Collecting Japanese Textiles

The distinctive use of indigo blue and white unmistakably identifies 19th-century Japanese folk textiles, which were made to serve a variety of uses. Designs, usually done in the resist-dye process, are diversified, with motifs such as the crane and turtle or pine, plum and bamboo and family crests being the most often seen. Textiles in ikat form are less common, as are those in green or gray. Fine examples generally begin at about $1,200 and advance to $7,500, but rare designs in pristine condition can bring as much as $10,000. Dealers who specialize exclusively in Japanese art are usually the best sources.

consensus that reflected the achievements of the anonymous artisan. As such, he was greatly concerned with their "essence," and he assigned them fuzzy attributes, such as "honest," "simple" and "pure," that made neat classification even more elusive.

What is clear by anyone's yardstick, however, is that Japanese folk textiles were made to be used. They were created by hand from natural materials, usually cotton and bast, a fiber taken from the inner surface of bark. They consistently employed the same range of techniques: ikat, needlework, rag weave, tie-dye, stenciling and paste resist. And with the exception of textiles made on the tropical island of Okinawa or

OPPOSITE: *Trousseau Cover*, Meiji period. Cotton, 53" x 49½". A *yutan* decorated with a roundel of passion flowers, a favorite crest for noble families, would have been draped over a bride's trousseau chest as it was paraded from her home to that of her groom. L'Asie Exotique, La Jolla, California.



MOSSBARGER PHOTOGRAPHY

LEFT: *Bedding Cover*, late Edo period (1603–1868). Cotton, 63" x 51". Commoners, restricted from using bright colors, relied heavily on composition for the beauty of their designs, as in one depicting tea ceremony implements against a deep indigo background. Stone Fox Gallery, Portland, Oregon.

by the Ainu, an indigenous people who now live primarily on the northern island of Hokkaido, they display only subtle regional differences. Indeed, what is truly remarkable about Japanese folk textiles is the extent to which they embody a unified aesthetic. This may speak to the homogeneity fostered by Japan's extended period of isolation during the Tokugawa era (1603–1868). Or it may simply reflect the tendency of the lush indigo pigment to favor a narrow range of compatible colors and designs.

Whatever the case, textile design was an integral part of daily life in preindustrial Japan. When a young woman married in the countryside, her dowry invariably included new bedding covers (*futonji*), wrapping cloths (*furoshiki*) and covering cloths (*yutan*)—at least partially of her own or her family's making. Farmers created their own jackets, often adopting the rag-weave (*sakiori*) technique as a means of recycling old clothes. Mothers even tie-dyed diapers for their children in cheerful, floral-like patterns.

Given their utilitarian nature, textiles were made to last. This explains, in part, why the overwhelming majority were made from cotton, favored for its warmth, softness, durability and affordable price. It also explains the popularity of indigo, which not only conditioned fabric through the dyeing process but improved in color with age. And it accounts for the prevalence of certain needlework techniques, like quilting (*sashiko*), which made fabrics both warmer and stronger. Initially adopted by the most indigent farmers and laborers, devices like quilting were occasionally elevated to highly skilled, elaborate art forms. *Sashiko* from the Tsugaru peninsula, deep in the heart of the agricultural Tohoku region, for example, was unrivaled for the beauty and sophistication of its embroidery patterns. But this decorative, labor-intensive technique was used far more commonly on garments than on items for the home.



DIRKNIS, KNOPF/ON

Among textiles created for household use, indigo-dyed cotton folding cloths, trousseau covers and bedding covers were all commonplace. Typically patterned with double-ikat (*kasuri*), stencil-resist (*katazome*) or freehand paste-resist (*tsutsugaki*) designs, they were used by people who were neither elite nor extremely poor. And they are perhaps the most plentiful and familiar examples of the Japanese folk textile tradition.

Peonies and pine boughs, treasure chests and teacups are characteristic of the repetitive pictorial imagery that

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LEFT: *Bedding Cover*, Meiji period. Cotton, 60" x 42". A crane and a tortoise, symbols of longevity, appear in the midst of a *shochikubai* motif—pine, flowering plum and bamboo—which denotes strength and prosperity. These images often appeared on wedding gifts. Imari, Inc., Sausalito, California.

Text by Sally Griffiths
Photography by Simon Brown

AN ENGLISH JEWEL BOX

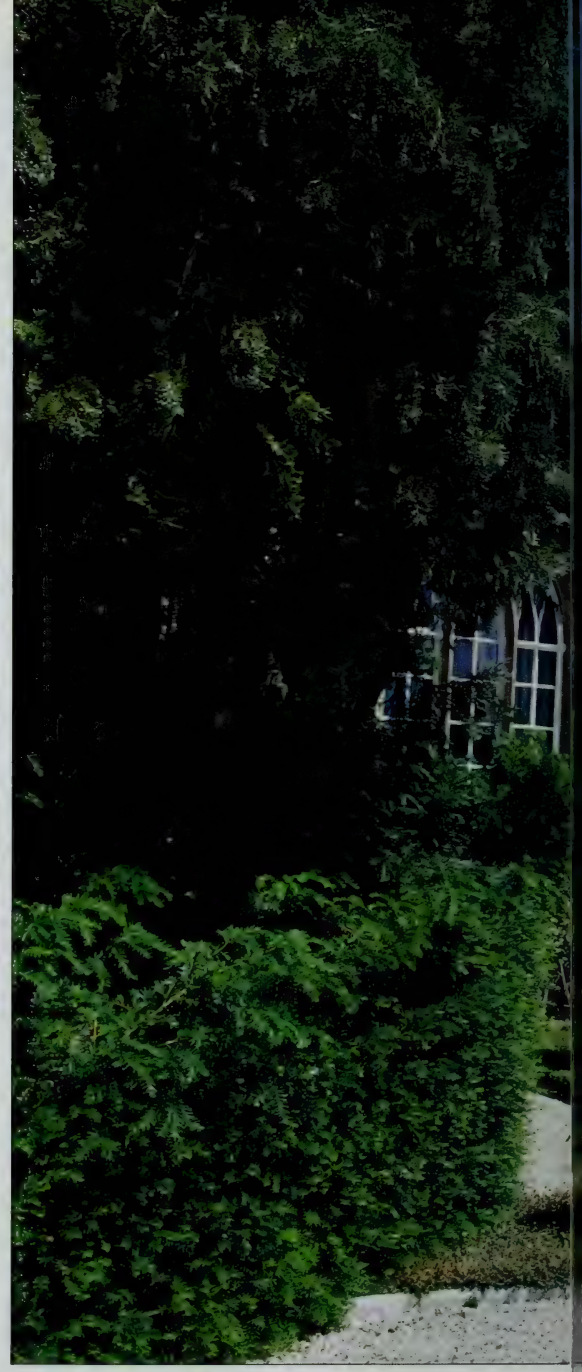
ELIZABETH GAGE TRANSFORMS A GOTHIC REVIVAL SCHOOLHOUSE



Elizabeth Gage's first ambition was to become a silversmith. She soon discovered, however, that designing and making cream jugs and pepper pots was not her line, and she enrolled at the Sir John Cass College in London to study jewelry design. "One of my first pieces of gold jewelry—a flexible ring made with amethysts—became an award-winning design. Not long after came a sizable commission from Cartier," says Gage. "I never looked back."

She maintains that her decision was initially sparked by the stones. "Colors, shapes, even the flaws of a stone attract me. Little wonder I incorporate fossils, agates and Greek and Roman artifacts in my designs." Her work, she says, is "wholly modern but influenced by classical themes."

By the mid-eighties Gage's around-the-clock career was threatening to take over her life. She decided to look for a rural weekend escape from her London mews cottage. But everything she saw was too big, too distant or too expensive. Finally she heard about a converted Gothic Revival schoolhouse in the



Above Left: "Though I don't do any design work in the country, I wanted a house that would suit a creative mood," says jewelry designer Elizabeth Gage, with her dog, Fachoy, in the garden of her residence in the English countryside.



The 1820 Gothic Revival stone building is topped by a crenellated lantern. "It's a converted schoolhouse," Gage says. "I loved the whole concept of making it a comfy country home while preserving the Gothic framework."





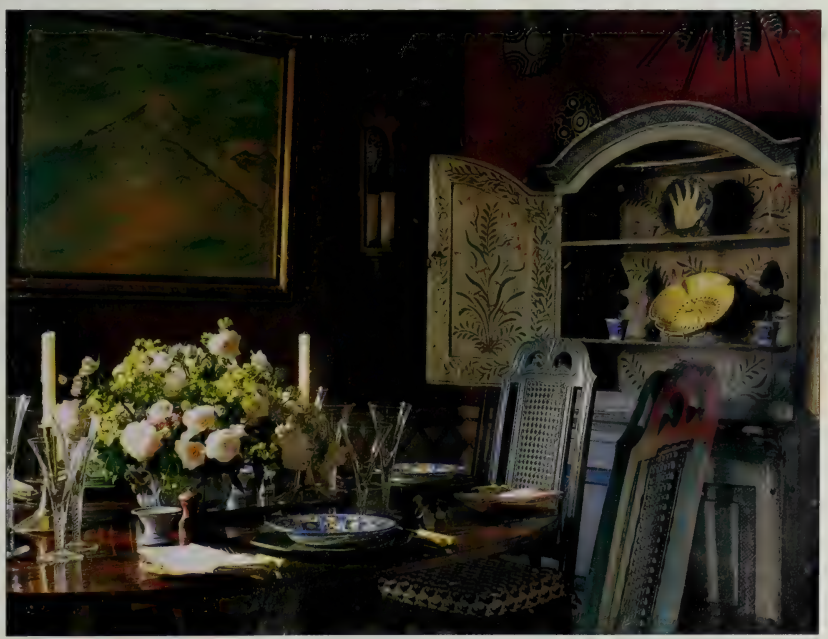
which, with its modest grandeur and lofty vaulted ceiling, is ideal for entertaining.

Gage followed her own bent in decorating the house and chose a marmalade hue for the walls of the drawing room, a choice that was endorsed by Graham Carr, the eminent specialist in trompe l'oeil and paint effects, who is her friend and neighbor. He added a tongue-and-dart cornice so masterfully done that it appears to have been hand-carved. Above the window at the far end of the room is a frieze of oak leaves—a symbol of welcome. The floor, boldly painted and patterned in green and white, is

LEFT: A Baroque gilt mirror dominates the drawing room, which features a low table and a fireplace painted by decorative artist Graham Carr. "Each of Graham's pieces is truly original," Gage says. "He did most of the furniture in the house."

BELOW: "I love bold colors. The dining room evolved from the terra-cotta linen I chose for the walls." Thalia Gage painted the mountain landscape adjacent to the Swedish cupboard, which holds a yellow plate by Pru Piper.

OPPOSITE: *Starman*, painted by Gage's mother, Thalia Gage, hangs above a bouquet of lilies and delphiniums in the drawing room. "I had the frame made. They did a wonderful job—it's balanced without being symmetrical," Gage says.



country that sounded tempting—and affordable. She was on her way within a day. "I saw the building's endless possibilities straightaway," she says, "though I realized that transforming it might well prove a stupendous undertaking for an amateur."

The 1820 stone residence is basically a one-story cruciform with a central upper-floor rotunda that houses three bedrooms and a bath. Downstairs, one wing contains the study; another, the master bedroom and bath; a third, the kitchen; the fourth and largest, the drawing room,



"Although I don't really have a favorite room, I must admit that the study is quite cozy in the winter," notes Gage. Carr designed and painted a chair to coordinate with the Gothic Revival desk, which Gage bought in Cheltenham.

partially covered with carpet.

When it came to furnishings, she commissioned large bookcases from Carr to fill the far end of the room. "I adore having things specially made to fit dodgy spaces rather than endlessly searching the world for appropriate antiques," she notes.

Sofas and chairs of varied colors, patterns and textures are grouped around the fireplace, along with a painted low table by Carr. "The beauty of the room," says Gage, "is that somehow it's cozy for one or two people, yet it accommodates a score or more with ease."

She retained the original paint treatment in the study. "It had a wonderful cappuccino color that we enhanced with a subtle off-white floral stencil design to give the impression of a hand-printed wallpaper," she says. She chose draperies in an off-white cotton with heavy fringing and found a black-and-gold Gothic Revival desk in Cheltenham. "I knew in-



stinctively that it would go somewhere in the house, and sure enough it did," she recalls. A breakfront, decorated with botanical motifs, was designed to hold the television and stereo.

In the study, as throughout the house, are paintings by Gage's mother and grandmother. "Both of them were highly competent artists, and I admire their work," says the jewelry designer. There is also a rock carving, a sculpture of a mother and child carved in olive wood, and modern ceramics. "It doesn't matter whether a piece is cheap or expensive, from Chelsea or remotest China; what *does* matter is whether I like it or not. That's the only guideline I follow. Wherever I've traveled on business or pleasure, I've brought back something to remind me of the odyssey. For example, a gourd-and-feather sunburst mask by Robert Rivera from Los Angeles commemorates my first exhibi-

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A painting by Thalia Malcolm, Gage's grandmother, hangs in the master bedroom next to a bed decorated by Carr. "A friend's Elizabethan bed inspired me to create this one," Gage says. "I designed it while on holiday in Majorca."



MODERN CLASSICISM FOR CHICAGO

SENSUOUS RESTRAINT DEFINES A COLLECTOR'S LUMINOUS HIGH-RISE APARTMENT



The Chicago apartment designed for Judy Neisser by Stanley Tigerman and Margaret McCurry is, says Tigerman, "a hybrid of spare, reductive modernism and spare, reductive classicism." Part of the enfilade plan, the southwest-facing music area is separated from the rest of the living room by a frame of pilasters and a beam.



Architecture by Tigerman McCurry
Text by Paul Goldberger
Photography by Timothy Hursley

Stanley Tigerman and Margaret McCurry don't often work together. Yes, they are architectural partners—and husband and wife—but they have always operated their office on the premise that it, and their marriage, functioned best when each took care of his or her own clients. Tigerman is effusive, and his architecture has a certain playfulness to it, while McCurry is more reserved and designs with a cool self-assurance.

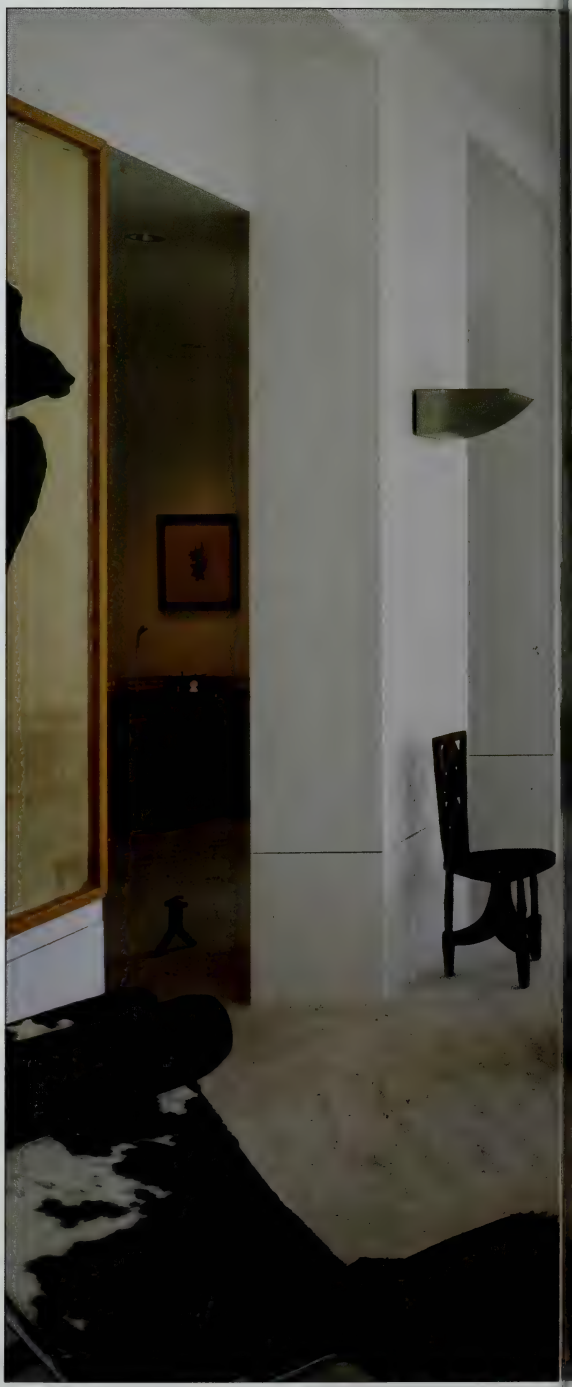
Then Judy Neisser came along. Her late husband, Chicago investment adviser Edward Neisser, was one of Tigerman's oldest friends, and the couple had socialized with Tigerman and McCurry for years. When she decided to restart her life in new surroundings, Neisser was determined not to choose between the partners. She wanted the design sensibilities of both and made it clear that, however reluctant the architects had been to collaborate in the past, this was one job that they had to do together.

And thus began a new chapter not only in Neisser's life but in that of Tigerman and McCurry, who, inspired in part by loyalty to their friend and in part by the extraordinary setting of the apartment in one of Chicago's most notable new condominium buildings, produced a design of stunning elegance—and utter harmony.

"We argued, as we usually do," Tigerman says of working with his wife, "but it was always constructive, it was always to make each other better. Making a tranquil, healing place for Judy was the mission that kept us in check, and we wanted to do this for her."

The design does not resemble most other projects of McCurry's or Tigerman's, although it has elements that reflect the breadth of both architects' work. And while it is firmly modern in its details, far from either Tiger-

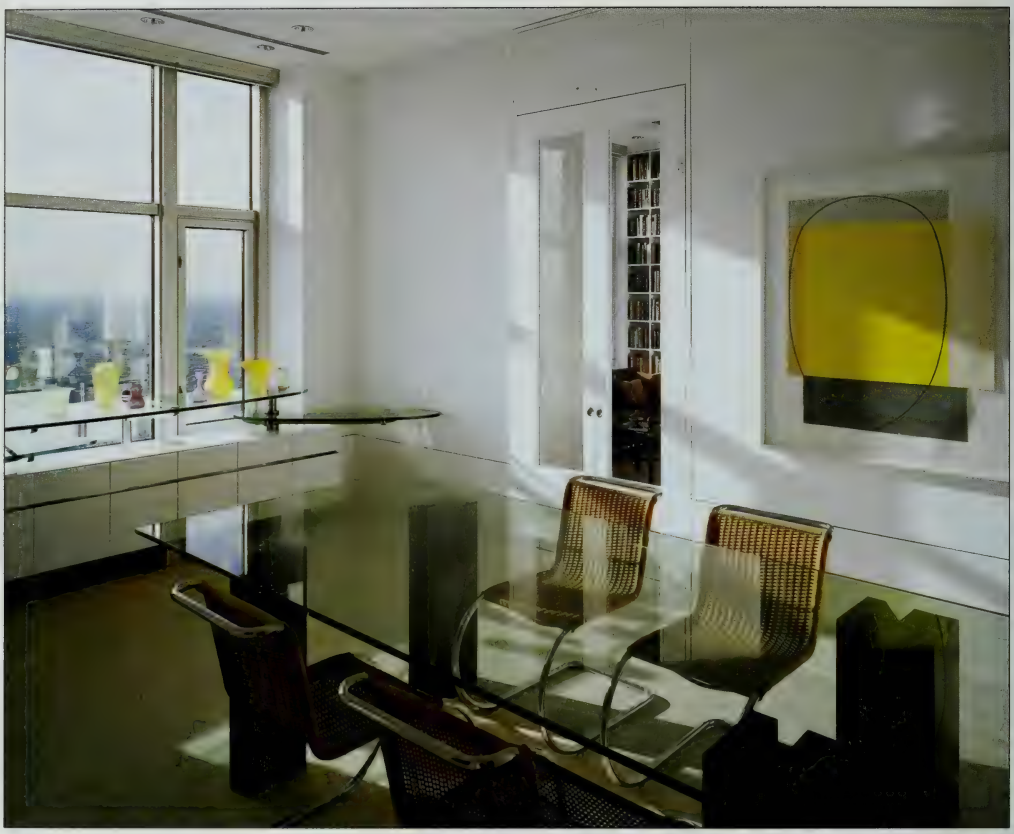
"Margaret has a classical sensibility and is all about symmetry, while Stanley loves soft curves and flowing space," notes Neisser of the architects (left, in the entrance hall). "That combination and my taste, which is wholly minimal, produced one vision."



The living room's seating groups, augmented by pieces from Neisser's collection of African tribal stools, "define and break up the space," says McCurry. A 1930s Warren McArthur set, which McCurry re-covered in velvet, sits below a 1995 Robert Mangold painting.



BELOW: The dining room buffet, a Tigerman and McCurry design that incorporates glass planes on metal supports, displays a collection of early-20th-century glassware. Mies van der Rohe MR chairs join the table; the framed acrylic and pencil on paper is by Robert Mangold.



RIGHT: "The elements of surprise increase somewhat as you move through the apartment," observes Neisser, the subject of a 1986 photographic portrait by Victor Skrebneski that hangs in the rear hall. Skim-coat plaster imparts a subtle sheen to the walls and the columns.



"They fought over all the details because they're Stanley and Margaret," says Neisser, a longtime friend of the architects'. Warren McArthur chairs and an aluminum table complement the stainless-steel surfaces in the "more satiny than industrial" kitchen. Sub-Zero refrigerator.



man's whimsical classicism or McCurry's Shaker-influenced purity, it is not modern in the Miesian sense: This is no open, barely delineated loft space in which objects appear to float against a backdrop of glass walls. The apartment contains rooms—true, defined rooms—many in an enfilade, one opening onto another along a formal axis. If the details of this apartment are modern, its soul is classical.

In this sense the design resolves a conflict that has existed in Tigerman's work for most of his career. Trained as a Chicago modernist, he rebelled early and became the city's leading postmodern architect in the 1970s. Still, for all Tigerman's love of tweaking the architectural establishment, a part of his heart remained with Chicago's modernist tradition. Underneath the exuberance of his postmodern work was a certain angst born of a desire to embrace that architectural heritage at the same time he was trying to go beyond it.

Now, in tandem with McCurry, he has fulfilled this ambition. In the Neisser apartment, modernism feels not like an oppositional force to classicism but like a partner to it. Traditional, highly articulated space is married to detail of rare precision and restraint, and the result is both exhilarating and serene.

The library is on axis with the light-bathed dining room and, beyond, music area of the living room. Shelves that evoke the city grid line the walls; Japanese bronzes are encased over the door. The custom-made sofa is covered in the same leather as the Eames chair and ottoman.



While the resolution is Tigerman's, much of the actual spirit of the apartment comes from McCurry and the project architect, Stephanie Anuszkiewicz. McCurry's stamp is everywhere: in the continuum effected by the overscale, implied baseboard made of wood set flush to the wall and scored with reveals exactly an eighth of an inch wide; in the clean lines of the cantilevered leather sofas she designed for the library and the music area; in the fabrics that are as rich as an Armani suit's; in her nearly fanatical devotion to lining up axes all through the apartment. This evenness of line, far from being oppressive, turns out to be liberating. The real achievement in this joint venture is an apartment in which evenness is perceived as a calm order that relaxes, not a rigid one that confines.

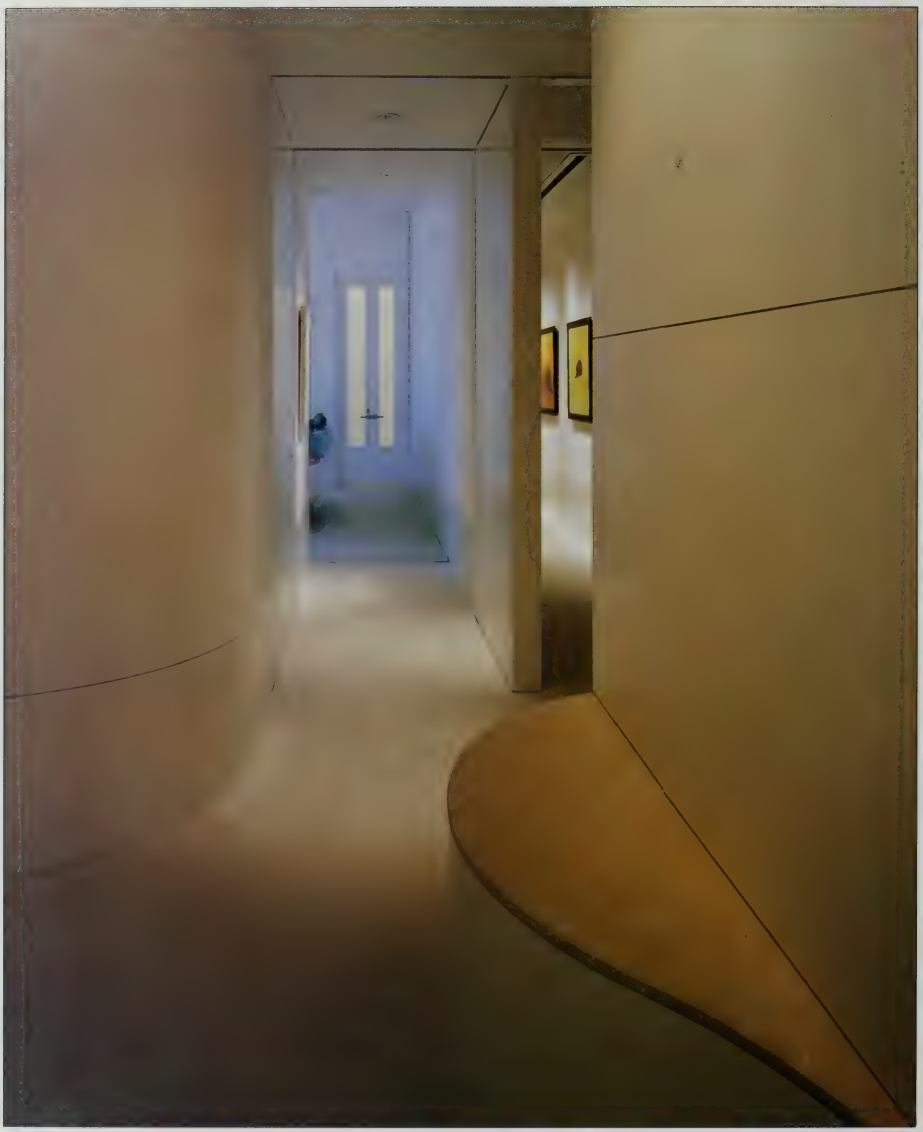


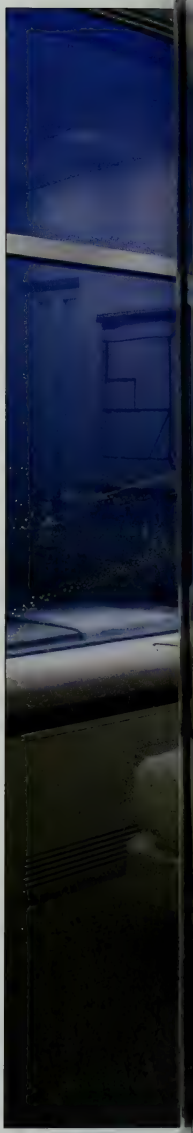
"Chicago architects have always built well," Tigerman comments. "Regardless of particular style, we've traditionally availed ourselves of the highest level of craftsmanship." BELOW: Lake Michigan and the Lincoln Park lagoons are visible from the library's north window.

"I said from the beginning that I wanted classical symmetry and the feeling that I was in a special place," Neisser recalls. "I have to admit that when I first saw this apartment as raw space I was knocked out—I said, 'Let's turn it into a huge loft.' But then I realized it would be too amorphous for me, that I needed real rooms."

Neisser's ideal, she says, was the Maison de Verre, Pierre Chareau's machine-age masterpiece in Paris, and she was continually thrusting pictures of the house in front of the architects. Her dream, she remembers, was to create a latter-day version of the Maison high above North Michigan Avenue. A collector of contemporary art, Neisser leans strongly toward works that combine exactitude with a sense of richness. That mix ended up deter-

BELOW: The apartment, described by McCurry as "vestigially classical," becomes more curvilinear in the private quarters. The Portuguese limestone used for the floor and the wall bench relates to the building's cladding. Past the gallery lies the master bedroom.





mining the tone of the apartment, which, as McCurry puts it, "gradually evolved from having an industrial character into something with a more refined finish."

"We all admired Pierre Chareau," Tigerman adds, "but when push came to shove, Judy was more elegant than that."

And so the floors, which the architects initially contemplated finishing in untreated concrete and then as black-stained wood, finally became Portuguese limestone, a luxe material that accentuates the sensual mien of the apartment and subtly plays off the white walls. The cream-colored stone floors also link the space to the building, a postmodern tower designed by Kohn Pedersen Fox that is sheathed in a warm, yellowish limestone. Although Tigerman and McCurry found some aspects of the building problematic—for example, several unmovable plumbing lines required them to use considerable ingenuity to keep the rooms and the doorways on axis with each other—they had no thought of denying the presence of the larger architectural context. "Black wood floors would have had nothing to do with the aluminum and stone of



The architects designed the master bedroom's glass-and-wood headboard and night table. "The entire apartment makes me feel like I'm floating in the sky," Neisser remarks, "and these suspended pieces add to that." The 1978 diptych is by Donald Sultan. Hokanson carpet.

the building's façade," McCurry points out, "and we wanted to give the apartment some connection to the overall exterior."

Indeed, the design as a whole takes its cues from the building's architecture, which balances wide, three-part windows, an allusion to the windows of early Chicago skyscrapers, with solid walls. The tower has neither the pure modernism of Mies's glass curtain walls nor the more overt classicism of older buildings and their narrow, punched windows. While its architecture comes nowhere near the apartment's in its level of refinement, the way in which the condominium tower attempts to straddle different traditions does, in a sense, set a theme for the interior spaces.

The structure also gave McCurry and Tigerman a volume to work with that far exceeds the dimensions of a typical modern apartment. Not only does the floor area cover 4,200 square feet—the place was originally planned as two units—but the ceilings are twelve and a half feet high, more than three feet above building standard. Without the extra ceiling height,

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Reminiscing
In Tandem

Architecture by Mark Harris
Architectural and Interior Design by Dimitry V. Velichkin and Nikolai N. Golovanov
Text by Roland Flamini/Photography by Jaime Ardiles-Arce

REDISCOVERING MOSCOW MODERNE

AN AMERICAN BUSINESSMAN RESTORES A 1905 APARTMENT NEAR THE KREMLIN

Freshly gilded onion-shaped church domes form a pattern of golden spheres on the Moscow skyline. The awesome solidity of the Kremlin broods behind its long, forbidding wall. In the surrounding downtown streets, newly painted turn-of-the-century buildings stand side by side with crumbling façades and, here and there, a roofless, skeletal shell in the throes of renewal. The jumble of construction and neglect produces a confusion of detail, but it's clear that *restavratsiya*—the Russian word for restoration—is in full swing these days. The signs of an extensive, though disorganized, urban face-lift are only part of the story. The other is the demand for stylish and comfortable living among the new affluent class, which has made interior design one of Russia's growth services.

"Until recently Russians were happy with white walls, white carpets and furniture from Finland," says Dimitry V. Velichkin, one half of a leading architecture and design firm in Moscow, of which the other half is Nikolai N. Golovanov. "Clients have now become much more discriminating. They want a home they can show off." Trained as an architect, Velichkin made his mark as a designer with his full-scale refurbishment of a Moscow apartment owned by an American businessman, who had asked for a design that was sympathetic with the 1905 structure near the Kremlin. The finished project attracted widespread attention in Russia and helped define a traditional decorative style that is now much in vogue.

In Moscow, you can't judge an apartment building by its exterior. Decades of neglect



"It was a total wreck and had to be gutted," says an American businessman of the 1905 Moscow apartment he restored with architect Mark Harris and interior designers and architects Dimitry Velichkin and Nikolai Golovanov.

LEFT: An arched colonnade with *faux-marbre* columns adds architectural definition to the living room, which is used for receptions. ABOVE: *Radio Tower*, 1920, by Gregory Steinberg hangs above a circa 1865 piano near a living room window.

ABOVE: "The dining room sideboard and table had belonged to the original owner of the apartment before the Russian Revolution," notes the resident. The glass doors were crafted by a local artisan.

RIGHT: "I've never seen anything like it," the resident says of the study's circa 1920 Gus-Khrustalny vase, which is decorated with an avant-garde parachutist design. The painted chess pieces by Natalia Danko date to 1920.

have reduced most entrances and lobbies to a level of squalor that will require heavy investments of cash and time to put right. After a climb up a grimy staircase, the first glimpse of the businessman's residence is dramatic. Velichkin explains: "Although he's American, he opted to create a Russian bourgeois apartment in a style we call Moderne—early twentieth century with Art Nouveau touches. Of course, most of the furniture is from an earlier period, as if it had been inherited."

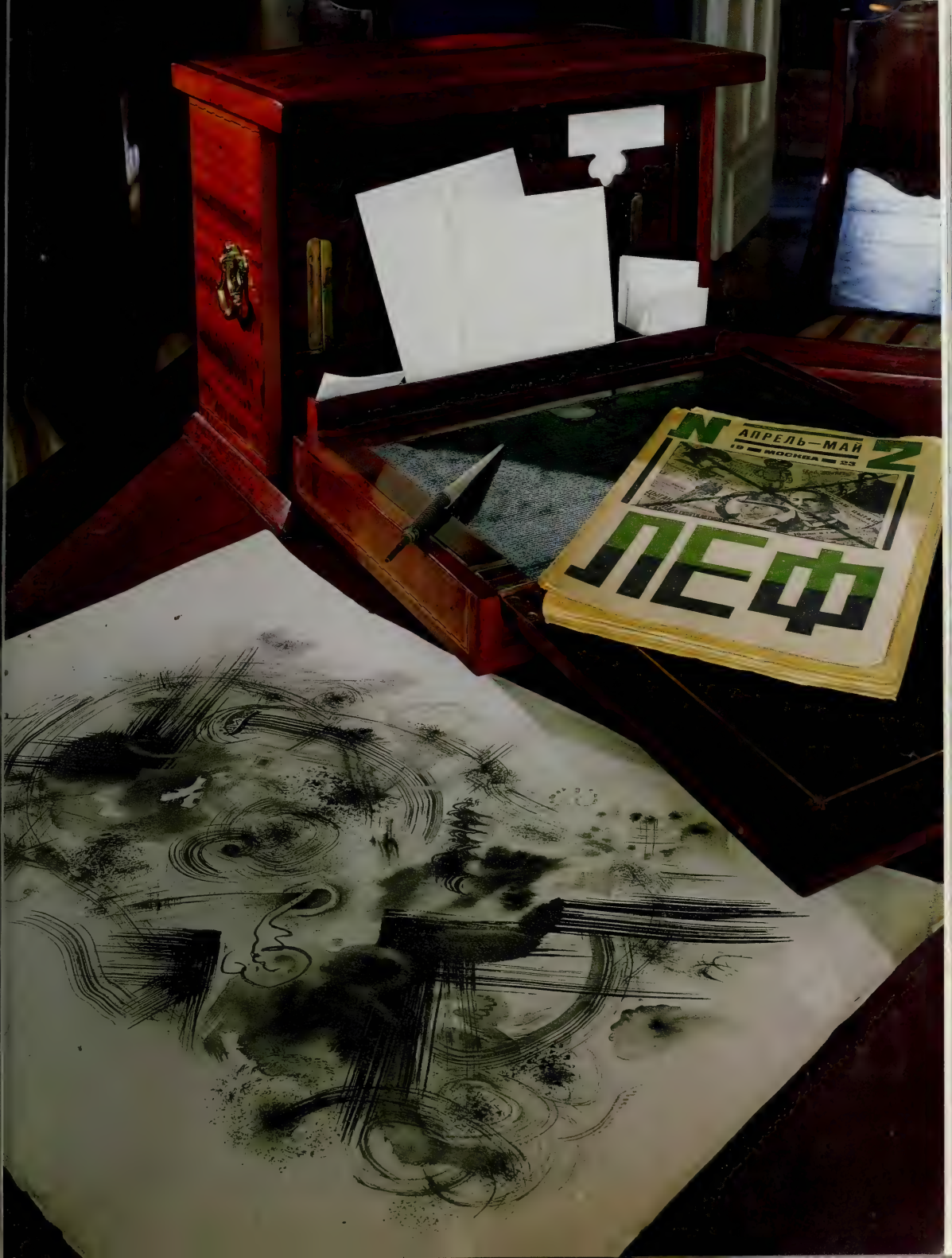
The focal point is a salon, or living room, that has been given stature by the addition of an arched colonnade extending along one of its sides. In the surrounding rooms, hand-painted friezes in Art Nouveau style and tones decorate the walls, and antique Russian Empire furniture glows warmly in the sunlight. Displayed throughout the apartment is the owner's collection of Russian avant-garde paintings and early Soviet porcelain plates and figures.

When the resident bought the 2,500-square-foot apartment in May 1992, it was a maze of eleven small rooms with four families living in it. As renovated by Velichkin and Golovanov, the layout comes close to what it had been before the Communist authorities carved it up. It has an entrance hall, a living room, a study, a dining room, a master bedroom, a guest bedroom, plus a kitchen and a bath.

In some respects the undertaking was a long-distance collaboration. Initially, the owner and his New York–



OPPOSITE: A 1925 issue of *Lef*, a magazine edited by Vladimir Mayakovsky, with a cover by Alexander Rodchenko, rests on a circa 1840 English traveling bureau in the study. Wassily Kandinsky created the untitled mixed-media work in 1920.


N 2
АПРЕЛЬ—МАЙ
ЛЕФ





based fiancée contacted Mark Harris, an architect in Colorado. Though he has yet to visit Russia, Harris drew up what became the conceptual plan. In summer 1992 Velichkin and Golovanov were hired as the architects, with Golovanov later supervising the construction. Harris says the relationship worked this way: "The original concept came from us, but it was Dimitry's interpretation. Most of what we proposed Dimitry really took off on."

Walls were torn down to transform four rooms linked by a long corridor into a spacious living room with an adjoining dining room. But Velichkin's idea for a series of arches supported on slim *faux-marbre* columns "to give the impression that you're in a villa," as he puts it, ran into opposition from the client, his fiancée and Harris. "The arches were a very big issue," Harris recalls. "At the time I just didn't think the apartment was large enough to take them."

Velichkin stuck to his guns. The room needed something to give it definition—and to hide a low-lying beam and the heating pipes running along the ceiling. "I strongly believed in the colonnade. I told the client, 'Let's build it—if you don't like it, we'll tear it down and do something else.'" Once the work was completed, the resident was won over.

Original ceiling moldings that had survived years of inattention were kept and restored, and a faded frieze with an unrecognizable pattern uncovered when the walls were stripped was repainted

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A classically inspired Art Nouveau frieze embellishes the walls of the master bedroom. The 19th-century carved and gilt-accented suite is Louis XVI Revival style. Hanging over the bed is *Mountain Landscape*, 1927, by Pavel Kuznetsov.



SEASIDE SIMPLICITY IN MALIBU

A CONTEMPORARY HOUSE COMBINES STRONG FORMS AND NATURAL MATERIALS





Architecture by Timothy Morgan Steele and Russell Shubin, AIA/Interior Design by Mimi London
Landscape Design by Robert Bosen/Text by Michael Frank/Photography by Mary E. Nichols



OPPOSITE: "It doesn't blast at you, saying, 'Look how important I am,' but it's a strong architectural presence nonetheless," says Mimi London (opposite above) of a Malibu house she designed with architects Timothy Morgan Steele and Russell Shubin. Brown Jordan chairs.

ABOVE: "The house is a serene combination of Craftsman and Japanese influences," says London. African bowls are on a low table of Montana spruce blocks, all from Mimi London. A David Bungay watercolor rests on a copper mantel sculpted by Giuseppe de Piero.

The marriage between architect and interior designer is not always the most flawless of unions. This is especially true when a designer comes along with a new slant well after an architect has fixed his vision of a project. "There's nothing worse," observes Santa Barbara architect Timothy Morgan Steele, "than a clever interior designer bringing up the inadequacies of what you've done and forcing you to rethink things." For this reason, Steele likes to encourage his clients to engage a designer from the outset, and before he began work on this Malibu house, he suggested Mimi London, with whom he had worked previously. "Tim and I were in sync from the beginning," London remembers. "We both understood the importance of the setting and insisted on using simple, organic materials. We agreed on three informing principles—comfort, privacy and serenity—and pretty much adhered to them throughout."

Prized and pristine though it is, Malibu oceanfront property nonetheless often demands imaginative solutions from architects and designers alike. Neighbors inevitably encroach, and the Pacific presents both aesthetic and





OPPOSITE: "Upkeep is held to a minimum," says London, who designed the living room chairs. "You throw a hibiscus on the low table, and the place is revived for the weekend." At right are 19th-century granary ladders from Mali. The antique rug is from Aga John.

ABOVE: "The horizontal planes"—the cedar ceiling, the lightweight concrete counter and the concrete-tile flooring—"extend through the glass threshold toward the view," says Shubin. And the texture of the tile, which alludes to the sand, "gives the house some tooth," adds Steele.

practical problems: A good beach house should somehow relate to, but not be overpowered by, the ocean, and its materials need to stand up to the water's insistent sound and erosive powers. At the same time, of course, the larger concept has to be informed by the client's tastes and preferences. Fortunately for London, Steele and his partner on the project, Los Angeles architect Russell Shubin, their client shared many of the same feelings. "I too sought comfort, privacy and serenity," the owner confirms, "yet at the same time I wanted a house that would have a classic contemporary look: elegant but not edgy, completely modern but also warm and as practical as possible."

Steele and Shubin spent a long time thinking about the setting. "We like to give a high priority to the natural landscape," Steele explains. "We'll exploit it if we can." The architects "exploited" the ocean in two ways. First, they co-opted its orientation, adopting its emphatic horizontal planes for the house's floors, decks and counters, all of which thrust out toward the water. Second, they followed a basic premise of Japanese garden design: They borrowed the landscape and folded it into their house. Although the property is only forty feet wide, the house feels much more expansive, mostly because of the way it embraces—and is utterly unafraid of—the sea.

Privacy was more of a challenge. In order to diminish the presence of neighbors, the architects screened the house vertically. They manipulated exterior walls, keeping them open where there were no glimpses of other structures, closing them (with stucco or etched glass) where there were. The kitchen and dining area presented a particular problem. These spaces had a neighboring house in their sight lines, but they also required openings for light. Steele and Shubin

settled on an innovative solution: They floated cabinets between horizontal bands of windows, successfully blocking out the views of most of the neighbor's decks.

In their choice of materials, the architects and the designer entered into a subtle, and pragmatic, relationship with the setting while heeding the client's wish for warmth and comfort. The house's exterior is made of stucco and tongue-oiled cedar, which is also used in the interior ceilings. "The wood texture humanizes the house," Steele explains, "and, perhaps more important, it works as an acoustical baffle. The surf can reverberate through a house if the ceilings are smooth, but with the cedar, we were able to change it from an insistent noise in the foreground to a pleasant background sound."

Also deployed both inside and out is sandblasted concrete-tile flooring (glazed tiles do not wear well when constantly exposed to saltwater); the resulting hue, which London calls "somewhere between seafoam and sage," is respectful of the beach palette. Another material that bridges the barrier between the house's interior and exterior is a fiberglass known as Kalwall, which the architects used in the stairwell and the large skylights. A translucent fiberglass sandwich, Kalwall has a metal grid running through it, evoking a shoji screen in both its pattern and the muted light it introduces into a room.

Indeed, for Mimi London, the house has a gentle Japa-



"I chose the Chinese screen because it suggests driftwood—another way of taking a cue from the setting," says London, who adapted the office/media room's desk from an alligator bronze. Clarence House paisley. Desk chair, J. Robert Scott. Elizabeth Eakins rug.





"I appreciate Mimi's respect for nature, for turning salvaged wood into furniture, such as the bed in the master bedroom," says the owner. Table on the bed, African pillows, chenille and bedding, Mimi London. National Upholstering Company club chairs. Stark carpet.

nese quality interlaced with touches that are reminiscent of the Craftsman bungalows that were once common in southern California. "The spaces are poetic," she says. "They're not intrusive, but they're real architecture."

The same might be said of London's interiors, which continue—as well as nuance—the house's harmonic relationship to its setting. London maintains that she was unafraid of the views; she simply chose strong forms so that the rooms would hold their own against the beach and the ocean. In the combined living and dining room, for example, she used the armchairs known as Mimi's Favorite Chairs ("because they are"), which are themselves Craftsman-like in their no-nonsense lines and rich burnished patina. She added a low table made of blocks of Montana spruce, a substantial steel dining table by Larry Totah and sculptural objects and artifacts from the client's collection, among them African granary ladders and examples of pre-Columbian pottery. These





objects are not mere decoration: The owner has traveled widely, visiting archaeological sites in Africa and Central and South America, and she has made a point of collecting what she calls the "beautiful, sculptural artifacts" from these diverse cultures and periods.

Throughout the interiors, London kept an eye on how the house would be used, choosing surfaces and textiles (sheepskin and chenille, mostly) that would not be damaged by sand or wet bathing suits. The furniture is bold and durable and—in the office/media room especially—not without a whimsical side. There, London made a desk out of a bronze alligator ("so that nobody will take us too seriously") and chose curvaceous wicker pieces, also by Larry Totah, that are "high style enough," as she puts it, "to hold their own in the house." Similarly, for the master bedroom, she designed and fabricated a bed that "combines California Craftsman plus Asian plus a bit of Shaker."

A house this thoughtful in its relationship to setting, light and even sound can comfortably contain a range of aesthetic influences. "It continues to evolve—that's the nice thing," remarks London. "The surfaces are wearing well and developing an interesting patina in the ocean air. And the house seems sturdy and timeless enough to encompass the client's travels and expanding interests. You can't say that of every house, but of this one I'm confident that you can." □

"The bones of the structure are revealed as the skin is peeled back, opening the house to the ocean and sky," explains Shubin. ABOVE: **A fiberglass panel soars out from the master bath. Landscape designer Robert Bosen used horsetail rush to give the spa area privacy.**

ART

HARD-EDGE PAINTING

In 1959 the Los Angeles County Museum of Art organized an exhibition titled "Four Abstract Classicists," featuring the work of a quartet of southern California–based painters: Karl Benjamin, Lorser Feitelson, Frederick Hammersley and John McLaughlin. In his text for the catalogue, Jules Langsner coined the phrase "hard-edge painting" to describe this work, and when the show traveled to London's Institute of Contemporary Art, Lawrence Alloway renamed it "West Coast Hard-Edge."

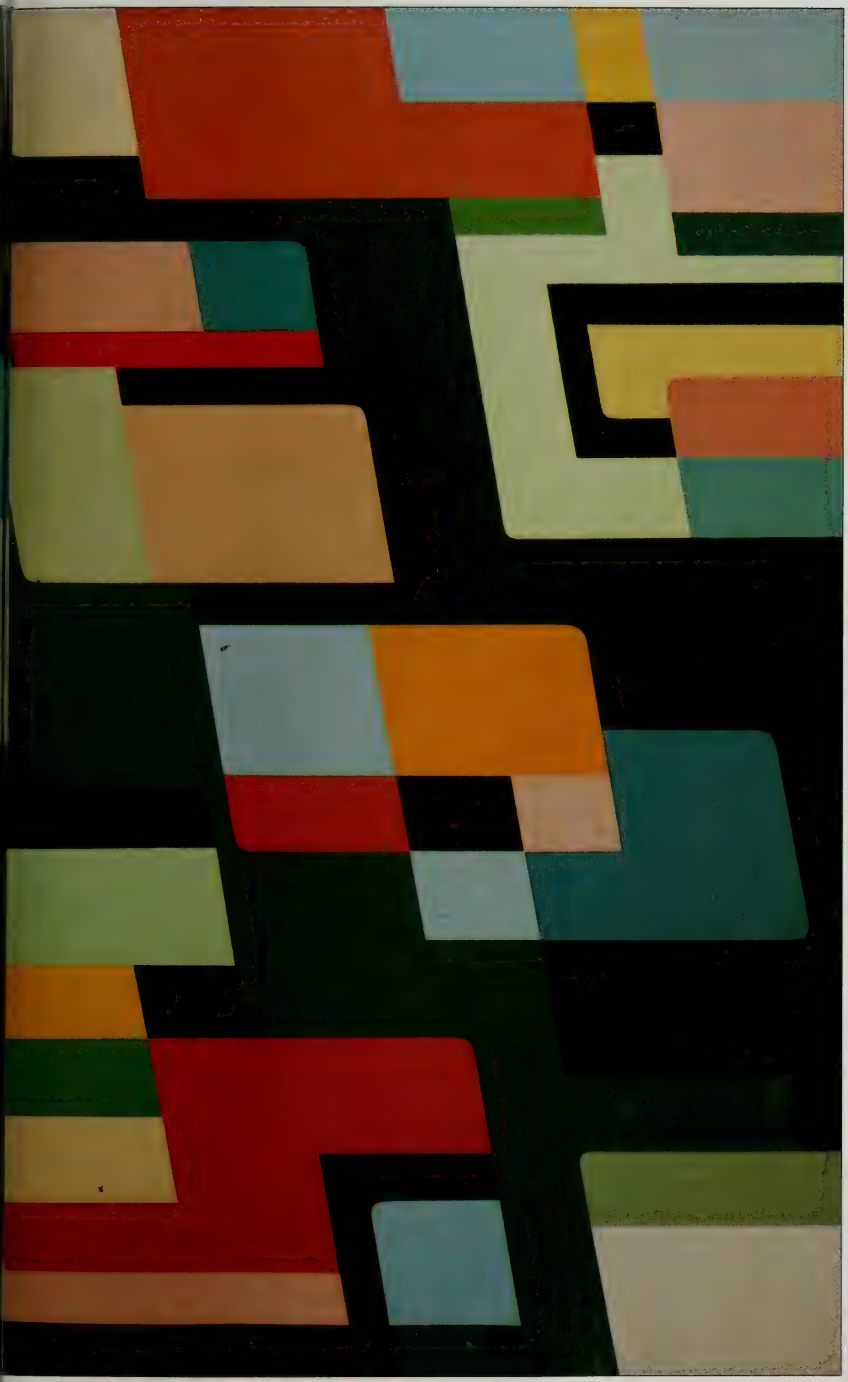
This exhibition is looked on as a landmark in the history of Los Angeles art. In the fields of architecture, photography and especially cinema, L.A.–based artists had for decades been making crucial contributions to the visual culture of the twentieth century. Painting there had lagged behind, however. Until the fifties it was dominated by realism in a regionalist vein and by allegorical melodrama in the style of Rico Lebrun, so the almost austere geometric abstractions that made up "Four Abstract Classicists" came as something of a shock—a bracing announcement of the beginnings of an authentic Los Angeles avant-garde.

Mostly quite modest in size, these paintings bore a superficial resemblance to earlier abstractions by Russian Constructivists, Bauhaus painters and American followers of Piet Mondrian such as Burgoyne Diller and Leon Polk Smith. The Los Angeles artists were not producing mere pastiches, however. Rather they were reinventing geometric abstraction so that their paint-



BOLD ABSTRACTIONS FROM CALIFORNIA'S MIDCENTURY AVANT-GARDE

By Christopher Finch



RED, YELLOW, GREEN

Karl Benjamin, 1957. Oil on canvas, 36" x 48". Though Benjamin and the other California hard-edge painters broke with tradition, they still occupied themselves with classical concerns such as balance, clarity and ordered composition. Ruth Bachofner Gallery, Santa Monica, California, and Snyder Fine Art, New York.

ings had more of an a-compositional allover look such as that found in the otherwise utterly different drip paintings of Jackson Pollock. As Langsner wrote in the catalogue, these were paintings in which "autonomous shapes, sufficient unto themselves as shapes... [are] presented in uniform flat color running border to border. ... Color and shape are one and the same entity. Form gains its existence through color and color its being through form.... To clarify matters... it is helpful to unite the two elements in a single word—*color-form*."

The Russian constructivists, as well as Bauhaus artists such as Moholy-Nagy and the followers of Mondrian, had almost literally "built" their paintings from clusters of discrete geometric elements—as if from a kind of aestheticized Tinkertoy set—composing those elements within the rectangular field supplied by the canvas, very much as a still-life painter might organize pieces of fruit into a composition. The Los Angeles painters, by contrast, seemed to take the entire canvas as the starting point, treating it as a continuous, flat surface that could be activated by interlocking geometries of color. In their mature work there is little or no reference to the practices of figurative painting. The



Half Whole

Above: Frederick Hammersley, 1959. Oil on canvas, 50" x 40". Structure "is of prime importance," Hammersley asserted. "Until this is right, nothing further can be done. After the picture works in line, the shapes 'become' colors." Modernism, Inc., San Francisco.

idea of painting as object rather than representation is fully accepted.

The senior members of the group, Feitelson and McLaughlin, were born in the nineteenth century and had arrived at their extraordinary purity of vision by way of long interaction with the various strands of modernism. Feitelson was old enough to have visited the 1913 Armory show, where he was first exposed to the European vanguard. After World War I he spent extended periods in Paris; in 1927 he settled in Los Angeles, where he became a somewhat lonely spokesman—perhaps the most fervent in southern California—for avant-garde art. At first he practiced a form of Neoclassicism rooted in Matisse, Picasso and Derain, and then he moved on to a kind of post-Surrealist imagery that he and his wife, Helen Lundeberg, herself a gifted painter, dubbed Subjective Classicism.

Feitelson's neo-Surrealist imagery gradually moved away from representation and by 1944 had become

Dichotomic Organization

Opposite Left: Lorser Feitelson, 1959. Oil on canvas, 60" x 60". Feitelson wrote, "Space, with its expressive possibilities of mystery and monumental magnificence, and rhythm . . . are the two principal elements in my recent work." Tobey C. Moss Gallery, Los Angeles.

D—1957

Opposite Right: John McLaughlin, 1957. Oil on canvas, 48" x 40". McLaughlin said he used "neutral forms" as a device to "omit the image" and "free the viewer from the demands or special qualities imposed by the particular." André Emmerich Gallery, New York.

largely nonfigurative. In 1948 he began a series of paintings that he named *Magical Space Forms*, in which he experimented with organizations of geometric shapes that explored spatial ambiguities while offering the viewer a precarious sense of balance. In the mid-fifties, inspired by the theories of Mannerism, he began to focus on deliberate compositional discord, and empty areas became a major element in his work, evoking a Zen-like aesthetic. Later still, in a series of untitled paintings, he employed solitary, whiplike linear elements—precisely painted yet extremely calligraphic—to bring flat fields of color to life.

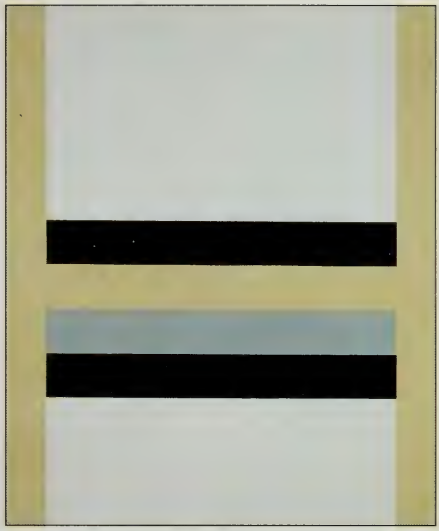
Born in 1898, John McLaughlin did not become a full-time painter until after World War II, when he was in his late forties. Before the war he had been a dealer in Asian art, and he spent the

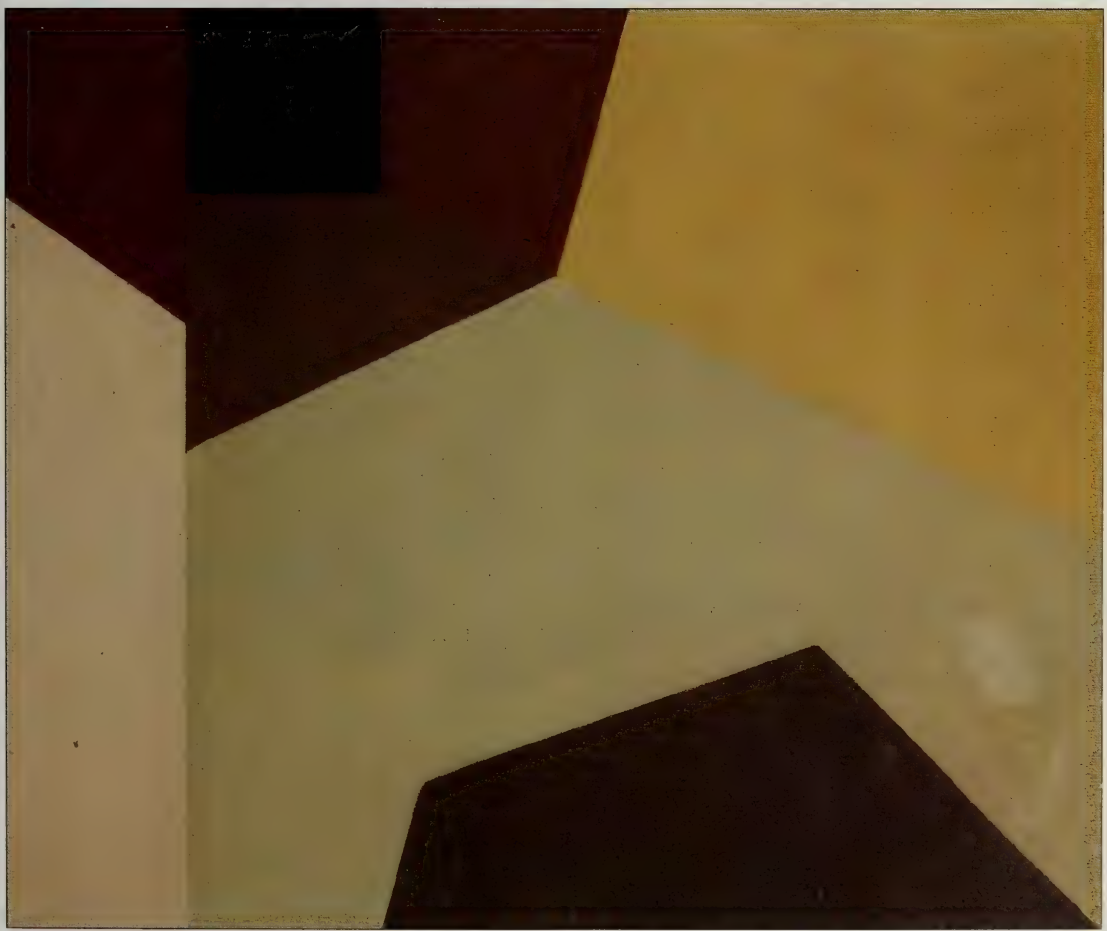
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Sunny Corridor

Opposite: Helen Lundeberg, 1959. Oil on canvas, 20" x 24". Lundeberg maintained that her intention was "to evoke, through a visually satisfying organization of pictorial elements, the magic of light and shadow, of space and silence." Tobey C. Moss Gallery, Los Angeles.









Interior Design by Anthony Ingrao/Text by Jeffrey Simpson
Photography by Billy Cunningham

MARTIN RICHARDS' NEW YORK STORIES

A DUPLEX APARTMENT ON THE GRAND SCALE FOR THE PRODUCER OF *LA CAGE AUX FOLLES*

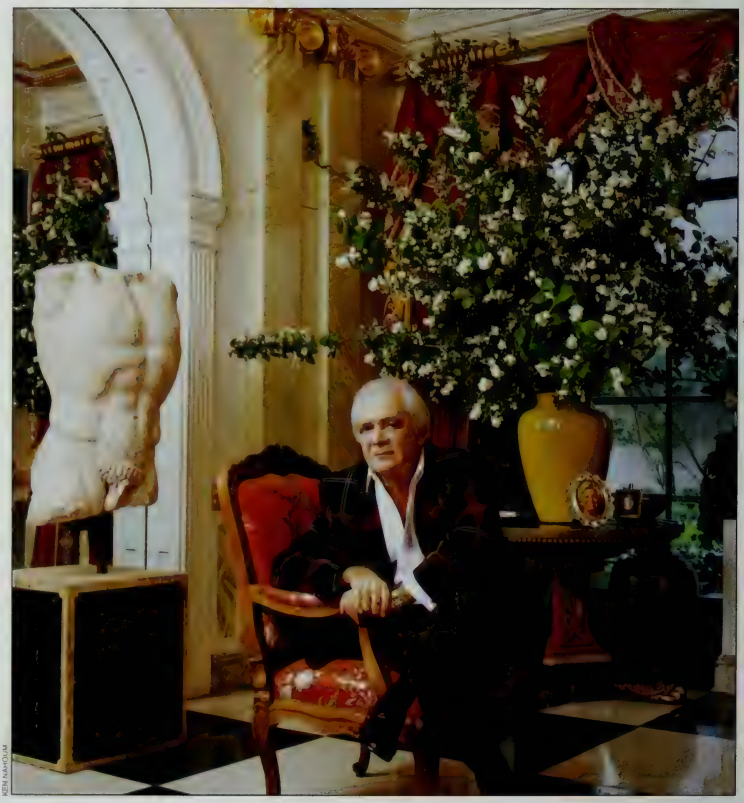
Chicago. Sweeney Todd. Crimes of the Heart. La Cage aux Folles. Grand Hotel. The Will Rogers Follies. The names of the shows are as well known as the faces in silver frames crowding the piano top—a piano that has been played by Jule Styne, Stephen Sondheim, John Kander and Fred Ebb, Jerry Herman and Marvin Hamlisch, "among others," as its owner, Martin Richards, would say.

Richards, winner of three Tonys, has been a Broadway producer for the last two decades. Is Broadway dying? Not if Marty Richards can help it.

These days he's also juggling movie deals, having previously produced *The Boys from Brazil*, *The Shining* and *Fort Apache, The Bronx*. He sits in his grand Neoclassical duplex apartment in one of Manhattan's legendary 1930s buildings talking about the theater, movies, stars and glamour. "I once said to Laurence Olivier, 'Do I call you Lord Olivier? Do I call you Sir Laurence?' and he said, 'Dear Martin, call me Larry,' " he recalls. "I did *Sweeney Todd* with Hal Prince, and then we did two shows together that were flops, and we became better friends than ever. I found out that the family in the theater is more important than the show."

It all began when Richards was a boy soprano singing in the hallways of his parents' apartment house in the Bronx. "My father was really a stage father, and when I was seven I was on Broadway with June Havoc in *Mexican Hayride*."

As he grew up, Richards sang everywhere from *The Arthur Godfrey Show* to such café society hangouts as the Latin Quarter and the Copacabana. By the time Richards was an adult, "I had pretty much ruined my voice," he says, al-



KEN NAHOUM

Broadway and film producer Martin Richards called on interior designer Anthony Ingrao (top left) to redesign his Upper East Side apartment. "Marty likes drama," says Ingrao. "He likes you to fix the backgrounds, and then he wants to place things himself." ABOVE: The producer in the entrance hall.

OPPOSITE: An Empire settee and chairs that Richards and Ingrao found in Paris occupy the hall. The console is Russian Neoclassical. Russian-style chandelier, Philippe Farley. Clarence House check. "To say that I live in a theatrical environment is an understatement," says Richards.







though the fact that he was singing at the Sands Hotel in Las Vegas when he decided to quit performing belies that modest statement. Nevertheless, he went full time into casting. One day he saw Rue McClanahan do a scene from Sidney Michaels's play *Dylan*, about Dylan Thomas, at the Actor's Studio. "You should do the whole play off-Broadway," Richards told her. "How do you do that?" she asked. "I think it takes money," he said.

He raised the money; both the play and McClanahan won Obies—off Broadway's highest award—and Richards found his vocation. After producing *Chicago* with Robert Fryer, a show with Jerry Orbach, Gwen Verdon (whom Richards calls his "heroine") and Chita Rivera (who became a dear friend), he was asked if he was interested in producing films. "I needed a million dollars, and I thought, Where am I going to get that?" He started with somebody who had invested in a show he had produced, Mary Lea Johnson, daughter of

ABOVE: Ingrao lightened the living room walls. Over the mantel is a William Merritt Chase oil. Below the George III mirrors are lamps from Marvin Alexander. Bronze-and-glass low table, P. E. Guerin. Lamps from Alexander's Antiques flank a sofa covered in Scalamandré silk. Old World Weavers chair print.

RIGHT: Kevin McNamara designed the dining room. "It's the one room that's all English in style—it was Mary Lea's favorite style," says Richards of his late wife. Above the mantel is a painting by Severin Rösen. Waterford chandelier and sconces. Early-19th-century chairs are from Christopher Norman.





ABOVE: Ingrao covered the library walls with 17 coats of lacquer. "It's a very warm room," Richards says. The painting is by Lowell Nesbitt. Brunschwig & Fils sofa fabric; Old World Weavers chair and ottoman fabrics. Quadrille drapery fabric. Stark carpet. LEFT: Tony Awards given to Richards and his late wife crowd a table. Of Chita Rivera he says, "I started my career with her."

Seward Johnson, the heir to the Johnson & Johnson pharmaceutical fortune. "Two months later I got a check for a million dollars with a note saying, 'Let's have our own production company.'"

Three years later, having produced three films together, Richards and Johnson were married. "She proposed and I said no, then I proposed and she said no, and then we finally said, 'Let's do it.' It was the best contract I ever signed," he says. "Through her I learned about art, I learned how to be a human being. She used to say, 'Things are just things, and they're not great.'"



"Marty told me he wanted the most dramatic bedroom in New York," says Ingrao. Jokes Richards, "It's evidence that I've been reincarnated from the French Revolution." On the Russian desk are lamps from Christie's. Drapery and ottoman fabrics are from Scalamandré, as is the wallcovering. Brunschwig & Fils drapery swag velvet; Clarence House settee fabric. Stark carpet.

On the Twentieth Century was the first Broadway show the couple did together; Mary Lea Richards produced *Foxfire* on her own and won a Tony; and *Grand Hotel* was the last show they did before her death in 1990. In between there was *Sweeney Todd, Crimes of the Heart* and *La Cage aux Folles*—and much collecting of everything from major art to major friends.

The couple's life together—still the sustaining force of Richards's existence—is evident in his New York apartment. "When we first saw it, it was done in Bauhaus style—all square, white and very bleak," he remembers. "The bedrooms were like offices." With New York designer Kevin McNamara, they created Neoclassical-style rooms that "are more me than Mary Lea. She grew up in mansions, but she would have been happy living on the beach. She always said I must have been second in line to Marie Antoinette at the guillotine because I'm the one who liked the French furniture and the gilding," Richards says. The rooms afforded space for Mary Lea Richards's American Impressionist paintings, including

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HOTEL

DOMAINE DE LA PICQUOTERIE

A MEDIEVAL MANOR HOUSE RECLAIMED FOR VISITORS IN NORMANDY



ABOVE: Artist Jean-Gabriel Laloy transformed an abandoned 14th-century manor house into a small hotel, Domaine de la Picquoterie, in Normandy. RIGHT: Although he refinished the walls in the entrance hall, Laloy left the door frame exposed "as it was in medieval times."

Text by Michael Peppiatt
Photography by David Lawrence





It takes a wide range of talents, and surely a touch of saintliness, to restore a dilapidated fourteenth-century manor house down to the last decorative detail, then hand the pleasure of living in it to a few friends and passing guests. Yet this is exactly what Jean-Gabriel Laloy has done at Domaine de la Picquoterie, near Bayeux in Normandy. Having created a haven of comfort out of some nobly crumbling buildings, he decided the best way to achieve his long-term plans for the estate would be to open a bed-and-breakfast there.

"I love having people in the house, and they seem to love coming here," Laloy explains. "Staying at La Picquoterie really helps you to get away in the sense that you tend to forget the day-to-day life you've come from and sink into the curious atmosphere of this old place, with its medieval barns and country gardens. Since there are never more than a handful of guests at any time, people very quickly feel a part of it."

An artist, Laloy carried out virtually the entire restoration and decoration of La Picquoterie single-handedly: He laid the flagstone and terra-cotta tiles throughout and replastered the walls, using time-consuming fourteenth-century techniques. "All the materials had to be natural," he says. "This house is a product of Norman soil—it was originally made with materials that were closest at hand, and that's what I kept in mind during the restoration. I studied other old houses in the region to find out how people built way back then."

Laloy is no novice in the complex art of bringing old buildings back to life. Al-

Above: "The main sitting room was the only room that still had an intact ceiling," says Laloy, who worked "fourteen- and sixteen-hour days" to restore the house, executing all the masonry, woodwork, painting and sewing himself. Lorenzo Rubelli sofa fabric.



"La Picquoterie doesn't have a typically Norman interior," says Laloy. "It's much more minimalist." ABOVE: Formerly two rooms ("You can tell by the different floors"), the dining room has a tablecloth and slipcovers Laloy sewed from antique linen.

though he has traveled extensively and lived abroad, he has always returned to his native Normandy, where as a boy he worked in his free time helping to restore a Romanesque abbey. "I've always been drawn to old buildings," he says. "I did some early training as an architect, and before buying La Picquoterie in 1990, I owned two old houses that I renovated from top to bottom. So I knew what I was taking on."

Once the shell of the house had been sanded to remove dirt and moss, Laloy turned to the interior. "There were certain guiding principles from the start," he notes. "My budget required me to be economical, but once you've got good proportions and walls and floors of the right materials, it takes very little to make a space warm and elegant. And since I knew people would be coming in and out with their children, I didn't plan on having priceless antiques. I already owned some furniture, and I picked up other pieces from antiques markets. As far as the cushions

HE REPLASTERED THE WALLS, USING TIME-CONSUMING FOURTEENTH-CENTURY TECHNIQUES.



and the chair and table coverings are concerned, I made them all, because I love to sew. For the draperies and some of the upholstery I used old linen sheets because they have such a marvelous texture and color and they give a luminous softness to a room."

Visitors to La Picquoterie have their choice of two bedrooms and a cottage that can be rented by the week. The larger room, which has an adjacent children's room, is dominated by a draped four-poster. As in the other bedroom, however, it is the combination of open-beam ceiling, oak floor and earth-colored plaster that gives the space its underlying character. The setting is much as it would have been in the fourteenth century, although with the signal advantage of modern plumbing in the baths.

Since Laloy is a fund of information and a good storyteller not only in French but in German and English, guests frequently gather in the dining room with him for a cup of coffee before they set out for the day. Within easy reach are the great

"In Normandy there's too much rain to use carpets," says Laloy, who laid the floors in a sitting room with oak planks and terra-cotta tiles. The walls, which he repaired with a mixture of earth and hay and tinted with powdered chalk, were roughened with a trowel.





"THIS HOUSE IS A PRODUCT OF NORMAN SOIL—IT WAS ORIGINALLY MADE WITH MATERIALS THAT WERE CLOSEST AT HAND."



"None of the materials are synthetic," Laloy points out. "I used lumber, earth, terra-cotta, cottons and wools from the region." ABOVE LEFT: In the smaller of the two bedrooms, a shallow recess reveals the original stone wall.

LEFT: A farm building—"once used for storing farm equipment and hay"—now serves as a garage. The lawn was mowed to two levels to resemble a medieval maze.



Bayeux tapestry and the memorials of Omaha Beach, but guests can begin by exploring the outbuildings and gardens of La Picquoterie. The main house is flanked on all sides by huge, finely proportioned barns (one of them dating as far back as the twelfth century), and together they resemble a monastic quadrangle centered by a flower garden. Laloy has plans for all this space; one building, for instance, will serve as his studio.

Laloy is devoted to painting plants and flowers as well as to planting and cultivating them. Around La Picquoterie, there is a formal garden filled with herbs and aromatics, pink and white rose gardens and, of course, a vegetable garden. There is also a lawn where the grass has been cut to different levels to create a geometric pattern, reminiscent of a medieval maze. A simple idea imposed on nature, it is made, so to speak, out of nothing. And in that sense it sums up the spirit of La Picquoterie, where simplicity becomes the ultimate refinement. □

A room left unpainted ("The earth color is so rich") features flea market finds, including the four-poster and the pair of tall candlesticks, once used by haberdashers to display hats. A painting by Laloy depicts flowers from the gardens.

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JAMES GALANOS IN PALM SPRINGS

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It's only logical that an American fashion designer who has been practicing traditional French haute couture for four decades and a French interior designer who's been working in the United States for nearly two would become fast collaborators and friends. James Galanos, who kept Nancy Reagan in red gowns and whose costumes are currently featured in a retrospective exhibition at the Los Angeles County Museum of Art, and Philippe B. Oates, who has spruced up the dwellings of Rothschilds, speak the same esoteric language.

A dozen years ago the two converted a 1930s house in the Hollywood Hills into a sleek nest and showcase for the fashion designer's collection of Asian and Greek art (see *Architectural Digest*, September 1988). Above all, the place served as a refuge for Galanos,

"He wanted a formal weekend house," says Philippe B. Oates, who created a Palm Springs residence for fashion designer James Galanos. LEFT: "The living room's west end is without a major piece of furniture so as not to inhibit the view of the framed Chinese scrolls."

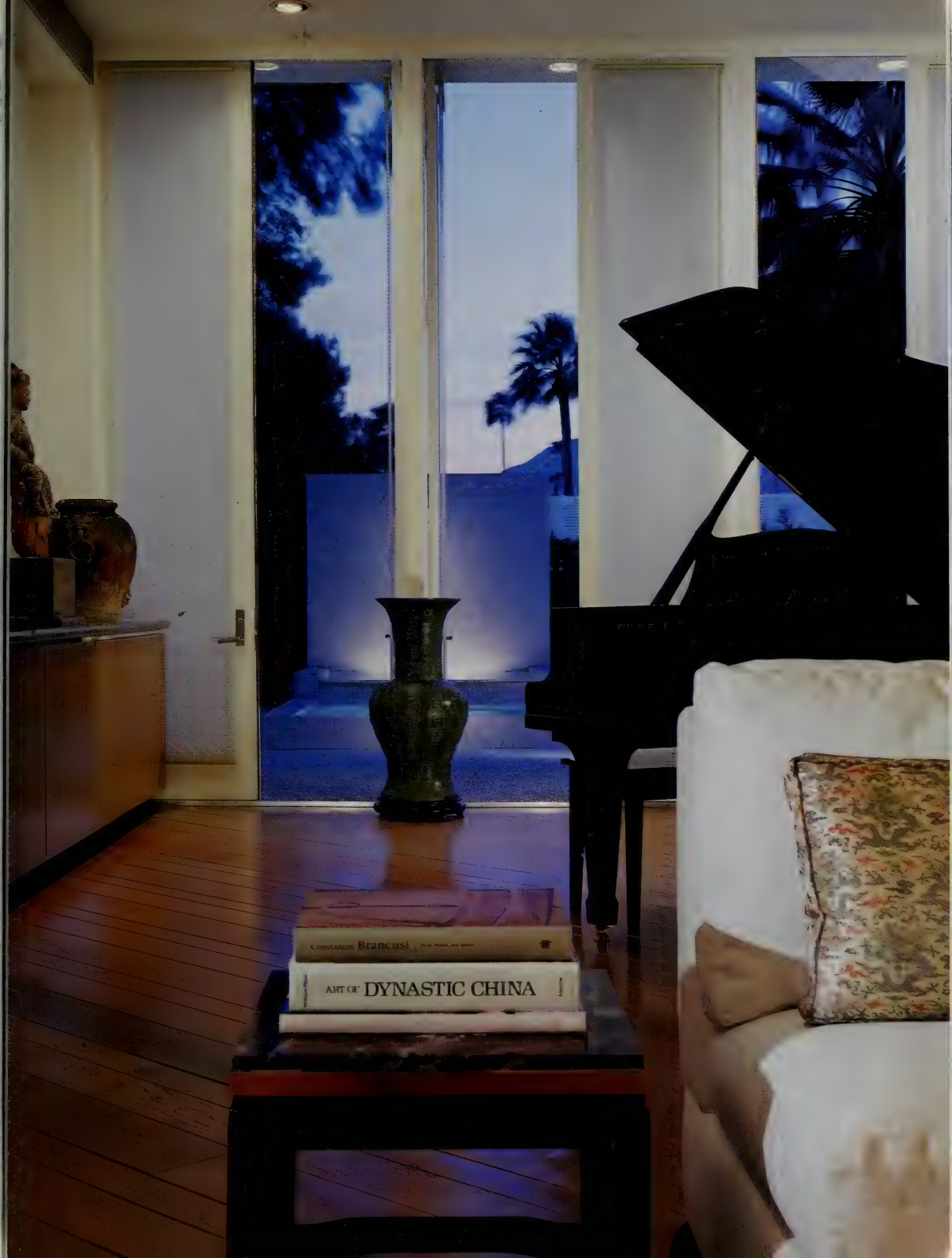
Interior Design by Philippe B. Oates
Text by Peter Haldeman
Photography by Mary E. Nichols

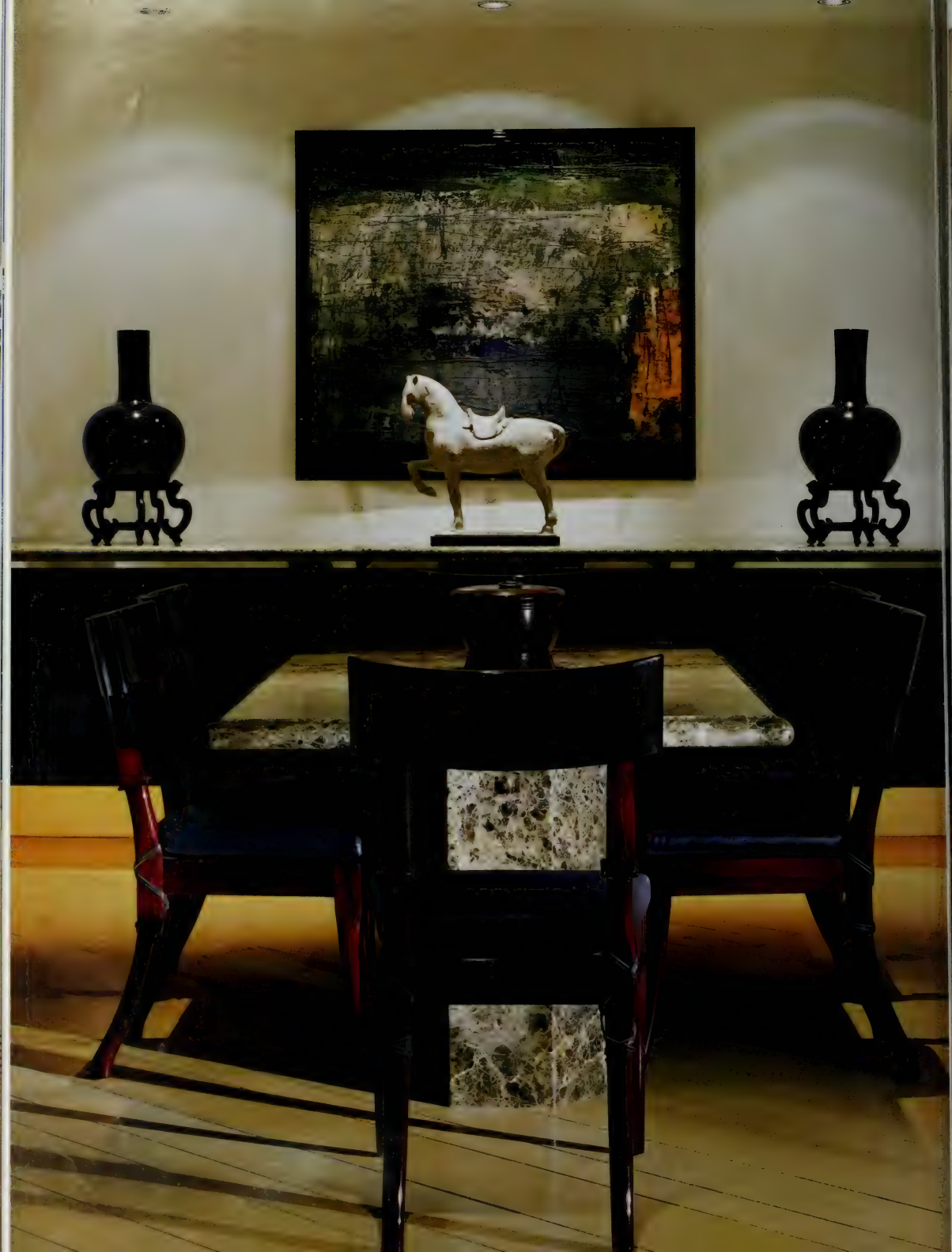
who puts in long hours and travels extensively. For this reason the idea of a weekend residence had always struck him as superfluous—even as friends were singing the praises of Palm Springs. "I'm not much for driving, and I wasn't thrilled about being in the desert," he recalls. "I mean, I like it, but I'm rather a workaholic. But I kept thinking about it and finally said, well, it might be a nice idea to get away from my office instead of going to work on Saturdays. I figured if I bought a house



LEFT: "In my house, as in my clothes, nothing is loud, nothing clashes," notes Galanos, right, with Oates. "The point is made by subtlety and simplicity." BELOW: An illuminated alcove provides an intimate seating area by the fireplace. At right is a Ming carved wood mandarin figure.

OPPOSITE: "The piano is a focal point of activity in all of his homes," explains Oates. "The tall French doors with subdued window treatments, which replaced sliding glass ones, heighten the illusion that the terrace, pool and architectural wall are an extension of the living room."


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OPPOSITE: A Tang terra-cotta horse, part of Galanos's extensive collection of Oriental art, rests on a wall-to-wall console table in the dining room before an oil by Gonzalez Bravo. Klismos-style mahogany-and-leather chairs surround the granite table.

ABOVE: "I placed the Louis XV–style bed in the center of the master bedroom to ensure free access to the walls for decorative purposes," says Oates. "For example, a botanical mural is highlighted on the mirrored wall." Clarence House leopard fabric. Stark carpet.

I'd have somewhere to go."

A friend had a few houses for him to see; Galanos never got past the first. "This one big room really sold me," he says, alluding to the living room, whose twelve-foot ceilings motivated him to bid (successfully) on the place not long after he toured it. "The space, the high walls—I showed it to Philippe, and we began getting ideas immediately. I had put away eight Chinese scrolls—very colorful, with big birds and cherry branches. Philippe had them framed beautifully and installed. That was the starting point. From there I envisioned a contemporary house with a Chinese feeling. I didn't want a typical Palm Springs house, with overstuffed sofas and stones. They look like hotel lobbies to me. I wanted . . ."

"An elegance," offers Oates.

"Something very much like what I have in the city," Galanos continues. "I wanted minimal but not so bare it becomes tiresome, with nothing to look at."

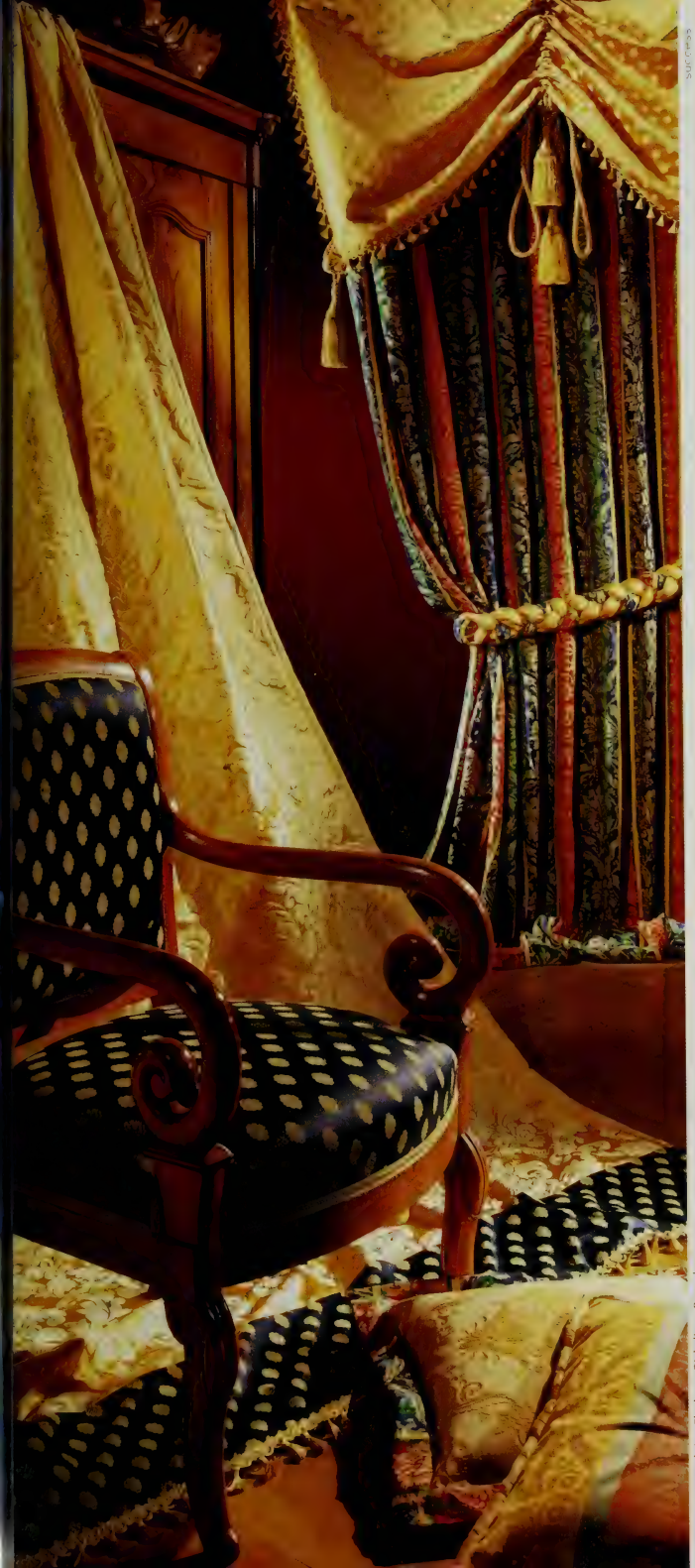
After some "tearing and adding"—French doors replaced sliding glass ones and transformed the dining room—the pair continued to execute their spare but highly civilized take on "desert getaway." Another bold stroke in the living room was stationing a piano in its center. "Every house I've owned has had a piano," says Galanos. "I think of pianos as one of the most beautiful pieces of furniture. They have elegance and they're imposing-looking." This particular piano also provides a visual link to the adjoining dining room, where dark mahogany-and-leather chairs offset the white walls. But the living room's most striking feature is the floor-to-ceiling glass doors that erase the boundaries between the house's interior and exterior charms—the pool and terrace, the lanky palms, the humbling San Jacinto Mountains.

A strong indoor-outdoor connection runs throughout. In the master bedroom, a broad window overlooks a tropical garden. The space employs a denser and darker palette than that used in the rest of the house—olives and beiges, borrowed from a botanical mural near the bed. "I always keep my shades

continued on page 221



"Everything here is clean, spare and modern," maintains Galanos. The living room overlooks the concrete-paved courtyard and minimally landscaped pool area. "The electrically controlled awning, when lowered, creates an additional enclosed space," Oates points out.



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continued from page 125

of amusingly naughty video art—offers a quicker lift to the same precincts.

At the far edge of the gallery is a particularly stunning architectural element, a steel-and-glass partition that can be recessed into the floor and that separates the space from the dining room. In the somewhat intimate dining room, a powerfully graphic painting by Gerhard Richter serves to offset the glass walls and the colors from outside. The room lies off an immense kitchen and sitting area, designed, Rachofsky quips, "for caterers, not cooks."

A two-tiered stairway ascends to the main, second level, terminating at a compact corner room containing a painting by Adolph Gottlieb and a sculpture by John Chamberlain. From here, landscape views—of the sleek white poolhouse cube that punctuates the southwest corner of the rear sculpture garden and outdoor sculptures by, among others, Richard Long and Tony Smith—reprise those from the dining room below. Passage through this comparatively low-ceilinged anteroom gives added excitement to the experience of entering the vast and spectacular living room.

Looking down on the living room is a third-story balcony/corridor, which connects the exercise area, the master bedroom and the master bath: Together, the three sizable rooms form a saddlebag configuration around the central space. In the master (and only) bedroom is a funky, bright red easy chair, Rachofsky's from a previous life and, he confesses, his only conscious affront to the taste of his architect. Meier can be consoled, however, by the prominence given a Frank Stella sculpture and paintings by David Salle, Eric Fischl and Schnabel. Matvey Levenstein's photograph-inspired oil hangs in the hall outside the bedroom, and the spacious

> After visiting Meier's High Museum in Atlanta, Rachofsky decided it was the kind of environment that, on a slightly smaller scale, he and his collection of contemporary art might someday inhabit.

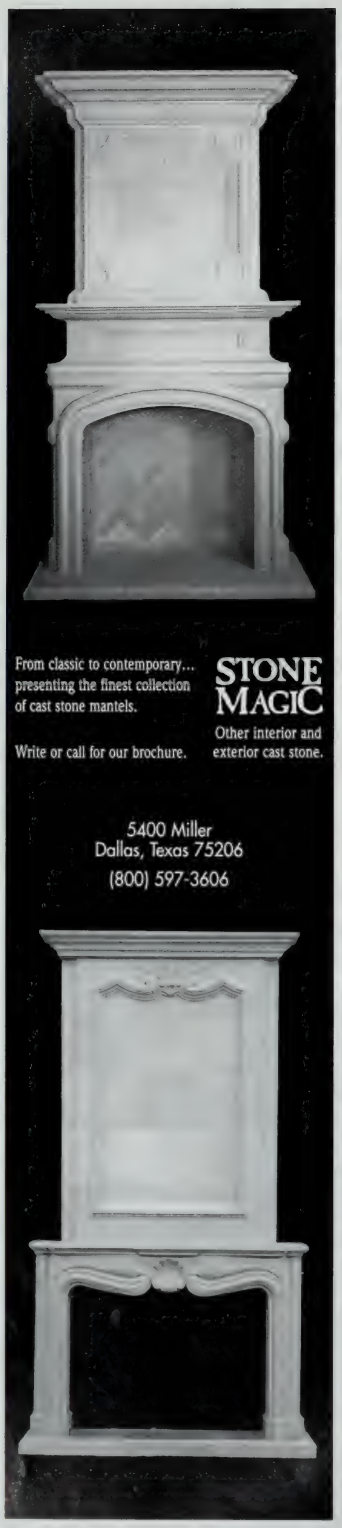
Shaded with electronic blinds that are lowered in midafternoon, the living room's massive west wall of glass surveys both the pool and the pond, while an opposite parapet wall overlooks the first-floor gallery. Situated past that wall and a complex spatial layering of vertical and horizontal planes, moreover, the opening that marks the front façade allows a view of the road. This central space is further enlivened by a double-height architectural form encasing a bar below and a small study above—and enriched with paintings by Hans Hofmann and Robert Motherwell and sculptures by Jean Arp and Donald Judd.

To gain more exhibition space, Rachofsky asked Meier, late in the design process, to shrink the number of proposed bedrooms from three to one, replacing the guest suite with a library gallery ("If someone needs to sleep here," the owner says, "we can bring in a cot"). The generous single-level library, to the south of the living room, displays recent works by Cindy Sherman and Mark Tansey. Even the adjoining bath contains two significant pieces, by Sam Francis and Donald Sultan.

The master bath features a horizontal work by Richard Phillips.

Meier comments that the steel-frame house is "possibly the best constructed of our buildings"—not only because of the contractors and supervisors, he notes, but "because of Howard, who was here all day, every day," scrutinizing the construction process and intervening as troubleshooter.

The architect is equally pleased with the success of the house as "a piece of theater: There is drama in the layering of space between the public and the private sides and between the building and the site. Everywhere," he says of his hybrid structure, "we have attempted a redefinition of space." □




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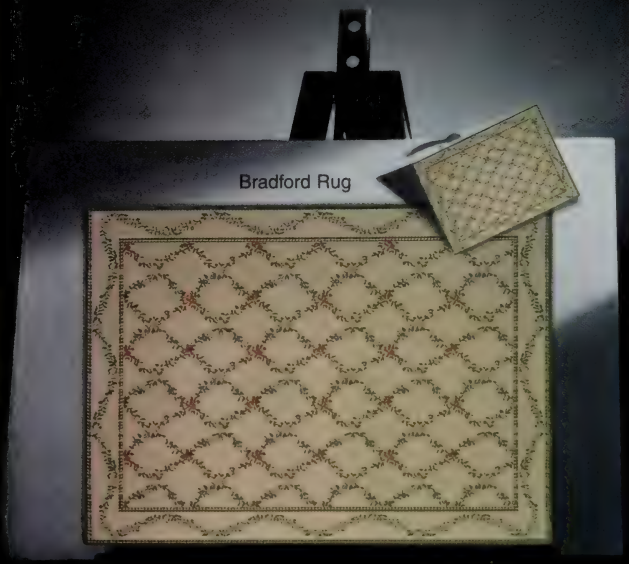
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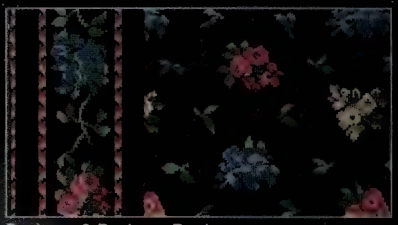
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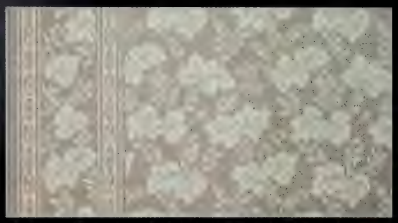
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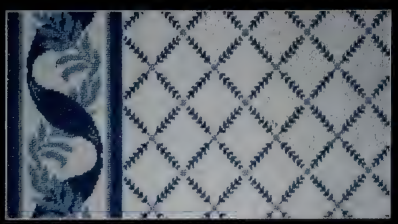
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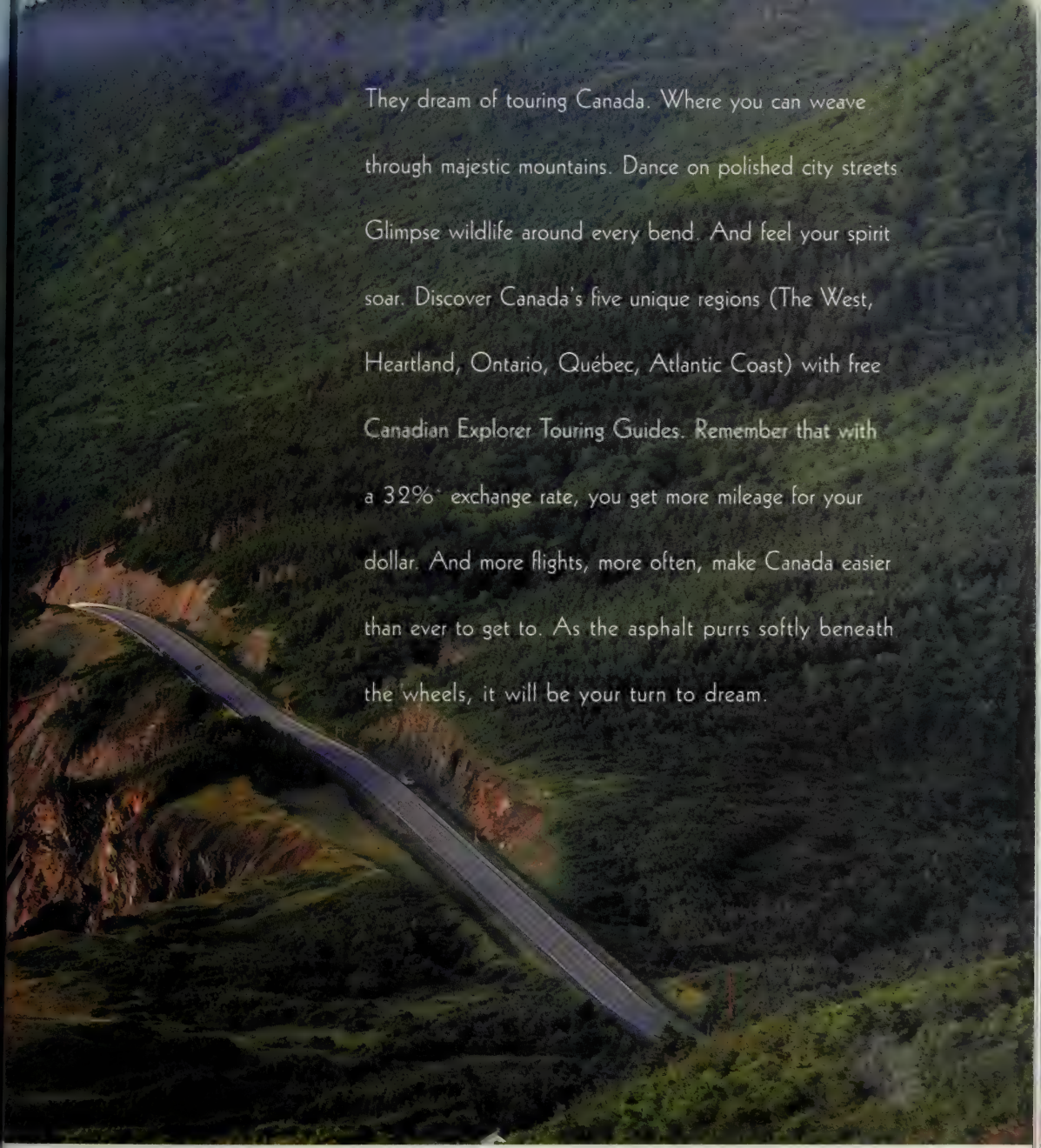
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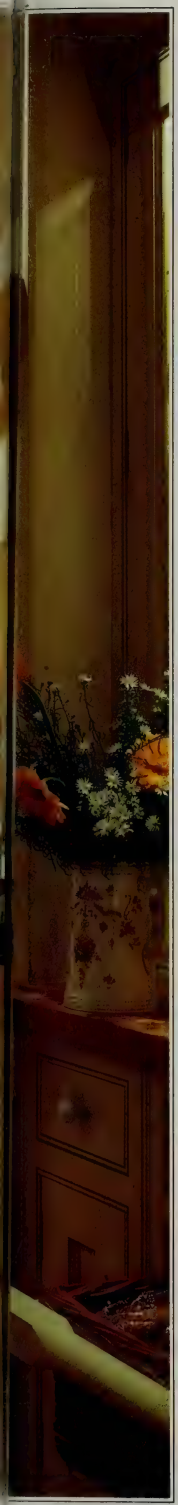
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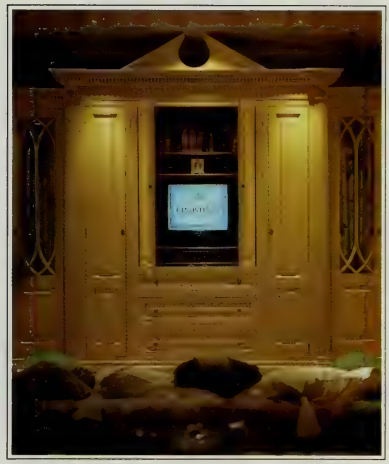
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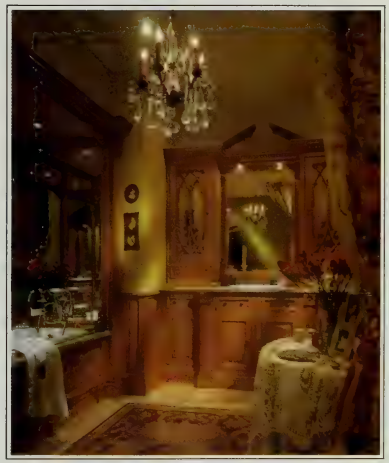
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urious English apple-matting is a wild collision between 1950s American furniture and eighteenth-century English Chinese Chippendale—a dramatic foil to the neutral upholstered pieces.

The dining room ceiling, hand-stenciled with a Florentine diamond pattern, was inspired by one in a café in the Louvre that Hagan saw through bridal eyes. "I was on my honeymoon a couple of years ago and I felt guilty being away, so I wanted to do something for my client," she explains. The oval table seats a lucky twelve; its mahogany nail-head-framed host and hostess chairs were upholstered in blue with a botanical pattern that Hagan designed. She had the sconce shades beaded to throw a glassy, glamorous light.

The library, on the third floor, is a retreat for the owners. "During the day it's mine," the wife says. "At night it's my husband's." The wood on the east, west and north walls is cherry; the south wall is all tall windows in a bay. The cabinetwork is Arts and Crafts–inspired, and the built-in desk that closes up can be counted the modern-day equivalent of a broad old rolltop. On the hand-glazed walls here, as throughout the house, are hung photographs from the couple's far-flung collection, which includes works by such masters as Henri Cartier-Bresson, Tom Baril, William Clift, Arthur Leipzig, Jed Devine, Alfred Eisenstaedt and Ted Croner.

"It was exciting to watch the house go from less than nothing to something brilliant," the wife remarks. "And in no time, too—we bought it in February, we had plans by June, demolition by the end of July, and we moved in in May. And it looked right and it felt right."

In other words, it looked and felt like a house already lived in for years. Having balanced themselves on the perilous rim between tradition and modernity, Victoria Hagan and Oliver Cope had performed a time-defying feat: There's not a clue in sight as to when any renovation was done. "The house has a life that's outside of me as the architect and outside of Victoria as the decorator," Cope maintains. "It's not even about the people who live there, it's about the people who *might* live there. It's strong enough to transcend the styles and pressures of any given moment." □



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trance a pale, lustrous glow that is repeated on all the walls of the house in different substances: the straw wallcoverings in the club room, the paint in the drawing room and the travertine marble in the master bath.

"Doug had never lived without white walls," Wright says. "White made it look like a gallery, and I wanted the feeling of home and hearth to come first. Doug was always saying, 'Are you sure it shouldn't be white?' I kept telling him that if he didn't like it, we could just paint over." When it came to the use of stripped-pine moldings, Cramer found that although Wright may be a knot man, he is certainly not a yes man. "I wouldn't say he talked me into using the pine moldings," Cramer says, "I would say he wore me down." The dialogue between museum and house, contemporary and Georgian, matched the creative dialogue between Wright and Cramer. "I said no fringe and no tassels and no flower prints," Cramer recalls. "I rejected hundreds of fabrics. I wanted a house where I'd be comfortable without a dressing gown."

"Doug kept saying to me, 'You hate contemporary art anyway!'" Wright remembers. "I tried to pay attention to the way he lived. I wanted the house to work so that you would feel the decoration but you would see the art." By creating large expanses of wall space—the house is less than half the size of his previous residence but with double the amount of wall space—and by using the doors and moldings as reference points, Wright made rooms that read as a series of glowing frames for the art of Ellsworth Kelly, Frank Stella, Brice Marden, Roy Lichtenstein, Robert Rauschenberg and their contemporaries.

In the drawing room, where orchids from Cramer's greenhouse punctuate the powerful lines of Kelly and Stella, Wright upholstered the Georgian-style armchairs in buttery leather to offset the pale yellow walls. A Lichtenstein painting of an oval mirror hangs over the black-granite fireplace, as an oval mirror would traditionally hang over a Georgian fireplace. The huge window frames Kelly's sculpture *Gate*, the lawns of Bel-Air and the distant lights of Los Angeles. "The house has the feeling of a penthouse apartment," Wright says. "A very large penthouse apartment."

In the dining room, Cramer's Georgian chairs were upholstered in red, echoing the red leather of two wing chairs near the window at a smaller table for informal meals. A damask settee behind one wing chair is for the four spaniels, who sit in a row under a Jim Dine painting while Cramer enjoys his breakfast. Beyond the dining room, the club room—an informal area with leather sofas where he can lounge and watch television—looks out toward the swimming pool. "The effect makes this room just float above the water," Wright says.

> "I wanted this place to be for me and the dogs. This house may not be comfortable for anyone else, but it's comfortable for me."

To one side of the entrance hall is the private wing of the house, beginning with Cramer's library, lined with collections of plays and novels, and proceeding to the master bedroom, with its working desk and silk-draped four-poster facing a chenille-covered club chair where the dogs sleep. Beyond, the knotty-pine paneling extends into the simple lines of a walk-in closet. "The closet gives away Doug's personality," Wright says. "It is so organized; it is *so* organized."

But it is Wright who has really organized the house, creating a harmony of Cramer's disparate interests. "I like to make a statement," Wright says, "otherwise what's the point?" He has made his statement; the house is the home of a gentleman collector, not a museum. It is grand but not pretentious. Its physical beauty anchors the paintings and broadens their context. "It's a sedate and quiet house," Cramer says. "It's very soothing. It's the kind of place where I can reflect and grow old." At least for a couple of years. □

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I'm not one to stress them—as they have been gotten, they can be gotten again. Stain on a table? Wipe it up and move on. I don't want very valuable things that force me to care about them."

Snipes has been working at such a clip (he has two films coming out this year, *Murder at 1600* and *One Night Stand*, and he's currently filming *Blade*) that he spent just five weeks in Florida last year. They were, quite literally, a retreat: "It's *extremely* easy to be alone in Florida. You have to import guests. You find yourself saying, 'Please come over... somebody ... I'm going stir.' And you know you're in trouble when you start talking back to the talk shows."

For all that, Snipes has entertained only once in Florida—and he never loans the house to friends. Fewer than twenty-five people even have the phone number. Though he makes fun of the isolation, it's clear that he craves it; this is where his grandmother fishes from the dock while he sits inside and gathers his most expansive thoughts.

The signature of a Wesley Snipes film performance is a confident masculinity, punctuated by a healthy sense of the absurd—he's not someone who gushes. As in films, so in life; his pride in his house is ultimately a private matter. Not so Cecil Hayes. "After two decades of doing interior design I was, for the first time, allowed to be an artist as well as a designer," she says. "I felt I was sculpting, I felt I was painting. I'm not saying I'm one hundred percent with Wesley spiritually—he's out there, way in another direction," she says with a laugh. "But I could live in his house. It feels good." □

> Snipes has a twenty-seat screening room. "We rarely watch my films—I tend to walk out," he says.



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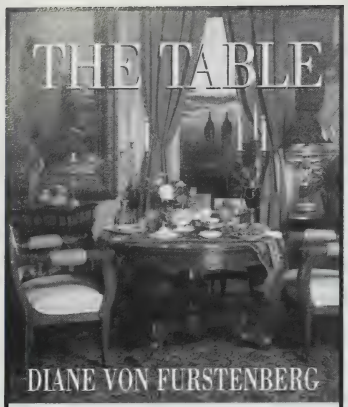
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JAPANESE FOLK TEXTILES

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has given Japanese ikat a reputation for quiet, impressionistic beauty. Generally celebrated for its subtlety, *kasuri* also appropriates geometric designs in its tiny, allover blue-and-white patterns. But Japanese ikat can make statements that are brazenly bold. This is particularly true of the remarkably complex futon covers from the Kurume region in northern Kyushu. First introduced in the early nineteenth century, they are easily identified by their large building-block patterns of white squares on dark indigo backgrounds—sometimes referred to as tofu *kasuri* because the cubes resemble plain white bean curd. Their subject matter is anything but dainty: castles, shrines, ships, bridges, railway trains. With their technical mastery and tour de force compositions, they represent Japanese textiles at their confident best.

Unlike ikat, which was often dyed and woven by women at home, stencil resist and freehand paste resist were explored only by professional dyers. This is not only because a flat, even plane of color was essential to supporting the central pictorial composition. In the case of *katazome* (literally, "dyeing with a stencil"), it is also because the image was stenciled on both sides, a process that required tremendous precision. In *katazome*, color was applied within the area of a paper stencil—usually depicting stylized popular motifs such as waves and flowers, tortoises and cranes. But with *tsutsugaki* (literally, "drawing with a tube"), artisans took full advantage of their interpretive freedom to create the most aggressively decorative and colorful of all Japanese folk textiles.

The most elaborate *tsutsugaki* textiles, usually made for celebrations, tend to depict auspicious motifs. One favorite is the phoenix and paulownia—emblems of peace and the virtues of sincerity, righteousness and truthfulness—all qualities hoped for in a marriage. Another—the carp climbing a waterfall—is a symbol for boys. Often these motifs were combined with family crests to create contrasts between loose figuration and tight geometric forms. Within the realm of Japanese folk textiles, they represent the ultimate in personalized design—and yet another expression of the extraordinary in the everyday. □

AN ENGLISH JEWEL BOX

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tion there, and a set of plates from Minorca reminds me of last year's holiday."

The dining room is small and dark but far from gloomy. Walls are lined with deep terra-cotta linen, highlighted by a trompe l'oeil trellis below the dado rail. Voluminous orange-and-yellow-striped silk draperies give a warm glow to the room, especially at night after the candles are lit. At one end of the room stands a handsome Swedish wall cupboard decorated with tulips and vines. The high-back chairs, designed by Carr, have proved perfect partners for the oak dining table, passed down from Gage's parents.

The first-floor master bedroom, enveloped in soft green wallpaper in a trailing-ivy motif, is dominated by a four-poster that Gage designed. "I got the idea from a friend's sixteenth-century oak bed," she explains. "When it arrived I thought it looked rather Gothic, but I've now decided it's also rather Indian, so I've got the best of both worlds." Built and painted by Carr, the bed is covered with eglantine roses and lilies and is topped with a finial carved in the shape of feathers.

The master bedroom commands a magnificent view of the garden—also designed by Gage—which is divided into two areas, one more formal, the other almost wild. "I like to think I've evolved an English garden with a degree of French formality," she says. There is also a rose garden, a vegetable garden and an open area for entertaining. "But it's the wild garden, with its temple and flowering shrubs, that's my favorite retreat." And it is where, as she is clipping, weeding and deadheading, she dreams up new jewelry designs. "Ideas come floating in, prompted by the beauty around me."

Says Elizabeth Gage, summing up her domestic endeavors, "I don't aspire to a particular decorative look. My style is *mouvementé*. I adore strong colors and bold objects. I like my rooms to look comfortable, visually satisfying and well balanced and my garden to look beautiful and mysterious but based on formal structure."

And her jewelry?

"The same. Visually satisfying and, yes, mysterious and beautiful—well balanced too." □

MODERN CLASSICISM

continued from page 175

the kind of grandly proportioned rooms that the architects envisioned would have been impossible to create.

The apartment is furnished in a mix of pieces, all of which have some sort of modernist pedigree. There are the classics: a Le Corbusier chaise and an Eames lounge chair and ottoman, which, for all their familiarity, seem somehow refreshed in this context. Then there is the furniture that McCurry designed, built-in sofas and banquettes that are particularly suave, yet direct. And finally there are Neisser's own objects, including a collection of African stools along with several notable Art Déco pieces she brought from her former home and for which McCurry chose new fabrics.

"We bought almost nothing for the apartment," Tigerman says. "It turned out that what Judy already had worked wonderfully." The living room, for instance, features an Italian Art Moderne seating group from the 1930s. Another grouping in the room is a testament to Neisser's eye: She purchased it twenty-five years ago for two hundred and fifty dollars without knowing it was designed by Warren McArthur.

> The design does not resemble most other projects of Tigerman's or McCurry's, although it has elements that reflect the breadth of both architects' work.

For all its whiteness, the Neisser residence is not just surface glitter and gleam, as are so many modern apartments. The classical order gives a resonance and depth that contemporary spaces often lack: Its niches, columns and reveals punctuate and define the space, focusing it on human scale and movement. Here, Stanley Tigerman and Margaret McCurry have joined together to make one of their most powerful pieces of work and, in so doing, Tigerman says, have "given the lie to the dictum that no architect should work for friends." □

MOSCOW MODERNE

continued from page 181

with Art Nouveau touches. Velichkin then designed similar ornamental borders for other rooms. The project was hampered by chronic shortages of materials and finishes and limitations in building technology—a situation that has since improved in Russia. But good artisans were always available for handpainting and other decorative tasks.

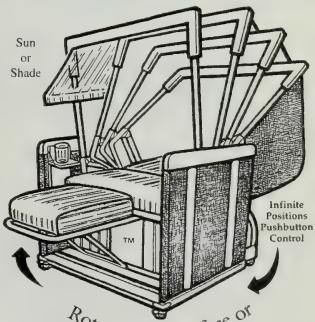
Despite the problems, Velichkin and Golovanov completed the apartment on time, by the end of 1992, thereby performing a minor Russian miracle. "It was our first important private commission," Velichkin says. "We were too scared to be late."

How different was it working for an American client? Velichkin looks skyward. "He and his fiancée were exacting—measuring, arguing, phoning, faxing. But Americans are used to higher standards than have normally been possible in Russia. Compared with that of the United States, building technology here is primitive—which has its advantages, because it forces you to be creative. We put our souls into the project."

It took two years, and considerable help from a Moscow antiques dealer, to furnish the apartment. Scarce Russian Empire pieces—most in poor condition and requiring restoration—were picked up wherever they could be found, from private owners and other dealers. Patient detective work was needed to track down from various sources the seven 1820 scroll-back chairs in the rather austere but authentic living room arrangement. A medallion of Alexander II inset into the grand piano dates to circa 1865. Two curiosities are the bedroom suites. The white furniture in the master bedroom was bought with the apartment and reconditioned. The late-nineteenth-century linden guest bedroom furniture was found in a junk shop virtually in fragments and rebuilt.

The owner feels it made all the difference that he is fluent in Russian. Though the experience was time-consuming and sometimes frustrating, he believes that what the Russians achieved given the technical limitations prevailing at the time was remarkable. Clearly undeterred by the problems, he has now bought the apartment above his own—and plunged into another major restoration project. □





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MARTIN RICHARDS

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Shinnecock Hills by William Merritt Chase, as well as eighteenth-century English furniture and sculpture ranging from a Roman torso of Neptune to a contemporary black-granite disk.

The apartment also contains personal mementos. "Mary Lea collected toys," Richards explains. "Before we were married she said, 'I never had a Shirley Temple doll, and I always wanted one.' Well, one day in the window of a quirky shop on Fifty-seventh Street we saw a Shirley Temple doll that could only be called 'Shirley Temple in crisis.' Her hair was torn, her face was dirty, and she was only wearing her slip. We took her to the doll hospital and got her cleaned up, but we left her in her slip. That started us giving toys to each other." Now occupying his dressing room ("It looks like an annex of FAO Schwarz"), the collection continues to grow.

After his wife's death, Richards felt uncomfortable with their bedroom and her dressing room remaining as they had been in her illness, so he called on designer Anthony Ingrao, whom he had met when the couple bought antiques at a shop Ingrao once owned. "At one point we went to the Biennale antiques show in Paris, which was very dangerous," says Richards. "I developed a taste for antiques. Then, after buying a painting by François Boucher, I became a hungry lunatic for more." Having converted Mary Lea's dressing room into a guest bedroom, Ingrao redesigned the master bedroom, using Empire-style furniture from France and Russia.

Richards continues to work hard and see friends. "Last weekend I went shopping with Chita Rivera," he says. "She wanted to do something to spruce up her house. So her sister and I and a group of friends found a Mexican antiques shop in Southampton, of all places, and she got a carved bed with a committee cheering her on."

The career, of course, is full steam ahead. "I'm working on four films, Richards says, "including a remake of the 1936 *Dodsworth*, which starred Walter Huston and Mary Astor. Harrison Ford will play the lead; Alfred Uhry wrote the script, and Milos Forman is set to direct.

"It's been a good life," says Marty Richards with a smile. □

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closed," says Galanos. "I'm not so much for the sun. For a bedroom I like a feeling of enclosure, of warmth, so this is where we deviated a little bit." The Louis XV–style bed is upholstered in leopard fabric and sprawls across the room like a slumbering denizen of the veld.

"Purified Louis XVI" is Oates's designation for the guest bedroom, whose curved benches and cabriolet chairs contemplate Chinese urns sprouting what looks like roadside tumbleweed. The black-and-white fabric on the chairs is made of something called double-face sack string, a heavy satin Galanos favors for his women's suits.

What else do his houses have in common with his dresses? (What other properties does Oates's work share with his?) Galanos doesn't hesitate. "Basically, design-wise I do simple clothes. They're complicated in structure, but the end result is simplicity. When you do couture—the shaping, the seams, the hidden details—the overall effect is simple, not gussied up. I always strive for elegance and a minimalism that isn't total, that has some character. This," he says, indicating his living room, "is minimal, but you have some detail."

"I would say that James loves quality," adds Oates. "Detailed quality in everything. Nothing is left unfinished."

On those weekends when his hands aren't full with a new collection and he isn't on the road, Galanos drives out to the desert, leaving Friday afternoon when possible, arriving in time for dinner at a favorite bistro. While the area reminds him of the south of France, it's not exactly its informality he's drawn to; his discomfort is palpable when he mentions the relaxed dress code in town. He's not attracted to "the social swim," yet he'll fuss over flower arrangements in each of the rooms—"iris leaves, the little white orchids that look like dogwood." The gardens are his major focus: There's grapefruit to pick, oleander to prune, restoning to do around the pool. Even there, though, a certain decorum prevails. "I wear a jacket at all times," says Galanos. "Yes, in the stifling heat. Yes, at home too. I wouldn't be seen dead without a jacket." But a smile is playing across his lips.

"Sometimes," says Oates, "he'll get a little more casual and wear a *colored* jacket." □



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years 1935 to 1937 in Japan. During the war he was recruited as a language officer in army intelligence and returned to the Far East. Even more than Feitelson, he had immersed himself in the art of Japan and China, and this is very evident in the deceptive serenity of his work. At the same time, he was fully conversant with European and East Coast modernism and evolved to his mature style by way of neo-Cubist and neo-Constructivist experiments that led, in the early fifties, to the first paintings that can be looked on as mature McLaughlins. Working with a restricted vocabulary of squares, rectangles, stripes and circles, he began to develop a highly personal visual syntax in which eventually the circles vanished entirely and the stripes, along with rectangles elongated into bars of color, became dominant. By the late fifties, as he reached his sixtieth birthday, he was making nonfigurative paintings that were as radical in concept—and as quietly impressive—as any being produced anywhere.

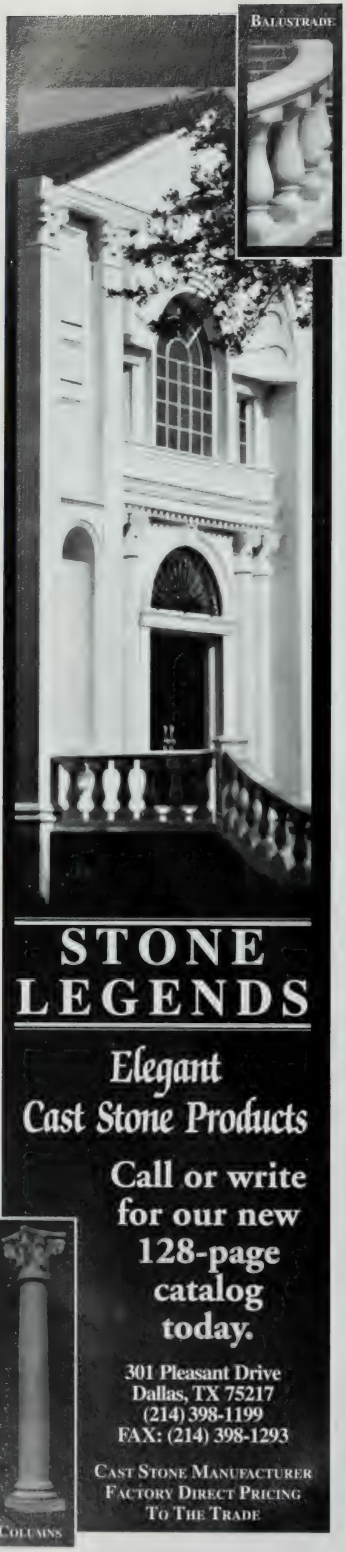
There is nothing inherently beautiful about the way in which McLaughlin applied paint. His mature paintings have a commanding presence because they display a satisfying combination of strength and reserve. Normally we equate strength with equilibrium, but McLaughlin's paintings, like Feitelson's—and like Mondrian's late masterpieces—derive strength from the fact that the artist dared to disregard the rules of equilibrium. Often, for example, he would employ symmetry of form and then offset the expectations that symmetry sets up by using an asymmetrical color scheme. From the late fifties until his death in 1976, he gradually simplified his canvases, achieving an ever greater purity of expression.

Frederick Hammersley's best work has a kind of poise and simplicity that relates it to McLaughlin's, though close inspection of his canvases shows that Hammersley is very much his own man, with a personal syntax and color sense. More than McLaughlin, for example, Hammersley favors interlocking forms —like well-crafted joinery—and on occasion he will use diagonals in such a way as to create spatial illusions that derive from our knowledge of perspective.

Hammersley trained, in the late forties, at Chouinard Art School and Jepson Art School in Los Angeles. These were well-respected teaching institutions, but neither could be described as a hotbed of geometric abstraction, and Hammersley seems to have been led in the direction he ultimately took in part by a predilection for compositional analysis. Not following any obvious models, his work went through an intuitive phase, in which organic forms were generated, until it evolved to the spareness of the handsome canvases he began to produce in the late fifties.

Karl Benjamin arrived in southern California in 1947, having been born in Chicago in 1925. After early brushes with Abstract Expressionism and Cubism, he began, in 1951, to paint abstractions based on still-life, flower, figure and landscape imagery—canvases that owed a debt to Juan Gris and Lyonel Feininger and at the same time revealed Benjamin as a gifted colorist. By 1958 he had shed any direct references to outside imagery and was making powerful paintings from interlocking strips of jagged, vertical elements. In a painting from 1959, *Big Magenta with Green*, a single huge shape—like a silhouetted mesa—blocks out most of the canvas, creating the sense of curiously exhilarating negative space that is one of the things uniting the work of these Los Angeles hard-edge artists.

The almost austere geometric abstractions that made up "Four Abstract Classicists" announced the beginnings of a Los Angeles avant-garde.



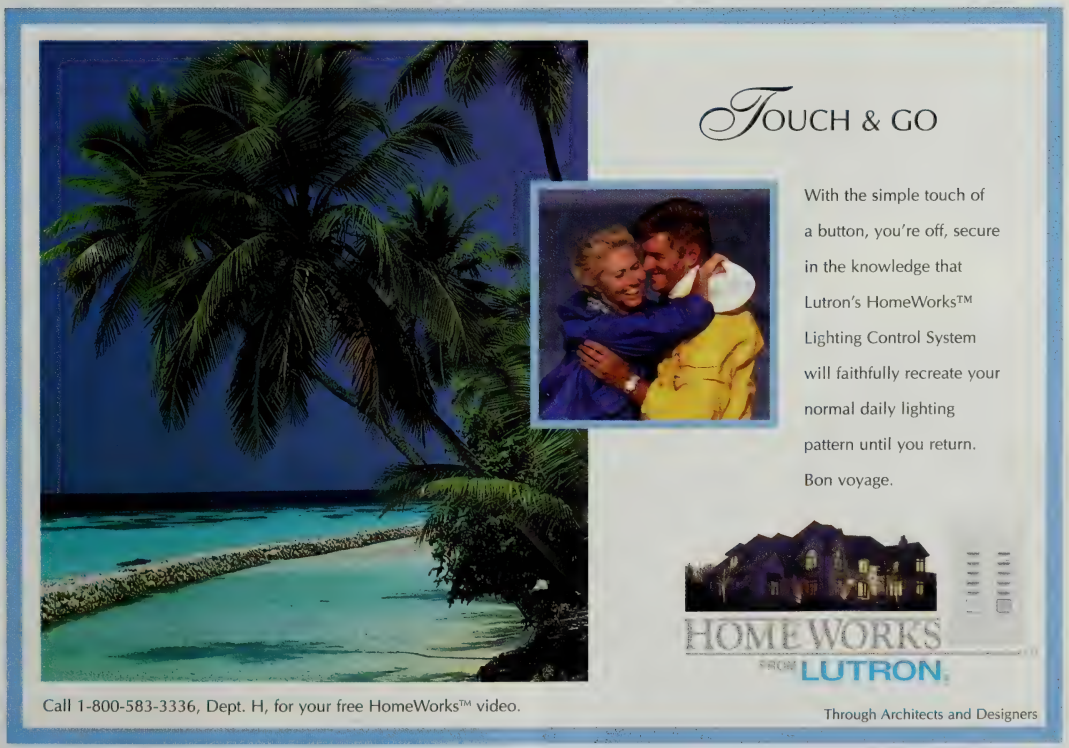
Later Benjamin paintings became notably sparer, not dissimilar to Hammersley's mature canvases from a structural viewpoint but quite distinctive in terms of color sensibility and paint quality. Working in oil, Benjamin places great emphasis on eliminating brushwork and all visible evidence of handling, aiming for a totally flat and even skin of pigment that maintains the integrity of the picture plane. The color juxtapositions in these paintings do not seek to overwhelm, yet they are always rich and animated, encouraging the viewer's eye to scan the image repeatedly in order to understand its sometimes ambiguous complexity.

Although Helen Lundeberg was not included in "Four Abstract Classicists," her work can usefully be considered in this context. As noted, she was married to Lorser Feitelson—after having been his student at the Stickney School in Pasadena—and with him led the post-Surrealist movement that went by the name of Subjective Classicism.

In her work of the 1930s, Lundeberg subtly dislocated the vocabulary of realism to create images that were serenely mysterious. After World War II she moved away from this Magritte-like idiom and began to use simplified forms in paintings that were related to the later work of her husband. Unlike him, however, she did not completely cut her ties to Surrealism and instead evolved a plastic language in which hints of architectural forms and mysterious perspectives were transformed into near abstractions that retained distant echoes of the enigmatic cityscapes of Giorgio De Chirico while at the same time reminding the viewer of the struggles of the prewar Los Angeles avant-garde.

> These works anticipated the so-called L.A. look of the sixties and seventies.

The later work of her husband, by contrast, along with the paintings of Hammersley, Benjamin and McLaughlin, anticipated the so-called L.A. look of the sixties and seventies—the cool, detached aesthetic found in the work of artists such as John McCracken, Ed Ruscha, Larry Bell, Craig Kauffman and Peter Alexander. It would be a mistake to exaggerate the influence of the hard-edge pioneers on these younger artists, but there is no doubt that the painters who contributed to "Four Abstract Classicists" were instrumental in creating a climate in which new leaps of faith were possible. More than precursors, however, they produced paintings that stand up to close inspection today and are, in fact, among the most striking and memorable products of the southern California school. □



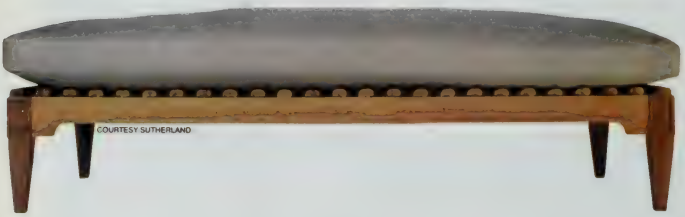
TO THE TRADE

FRIENDS IN DEED

Many of the pieces are Donghia frames with no clothes on," says **David Sutherland** of the collection of handcrafted teak furniture (below and right) that his friend **John Hutton** designed between his duties as Donghia's design director. "I wanted to take the teak, which had always been Lutyens material, and get it to come indoors—something that can be used in a garden room or conservatory," says Sutherland. Some recliners, tables, benches, ottomans and chairs have block feet and wide slats and aprons, while others stand on Donghia-like tapered legs. What helps the collection pass for indoor furniture is the detailing, such as a hand-carved nude figure holding up the arms of the Matisse armchair. **Bill Goldsmith**, another friend of Sutherland's, offered to design a line of accessories, including small benches, tables and etagères. "Bill added a lot of whimsy and personality to the line," says Sutherland. The legs of Goldsmith's X-framed bench end in arrowheads, and the seat is made of galvanized metal. The teak collection, available through Sutherland and Donghia showrooms nationwide, will be joined by a group of heavyweight acrylic fabrics in stripes and solids that Hutton designed for outdoor furniture and awnings. David Sutherland, 1707 Oak Lawn Ave., Dallas, TX 75207; 214-742-6501.



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CAST IN ARGENTINA



COURTESY RICHARD KALÉH

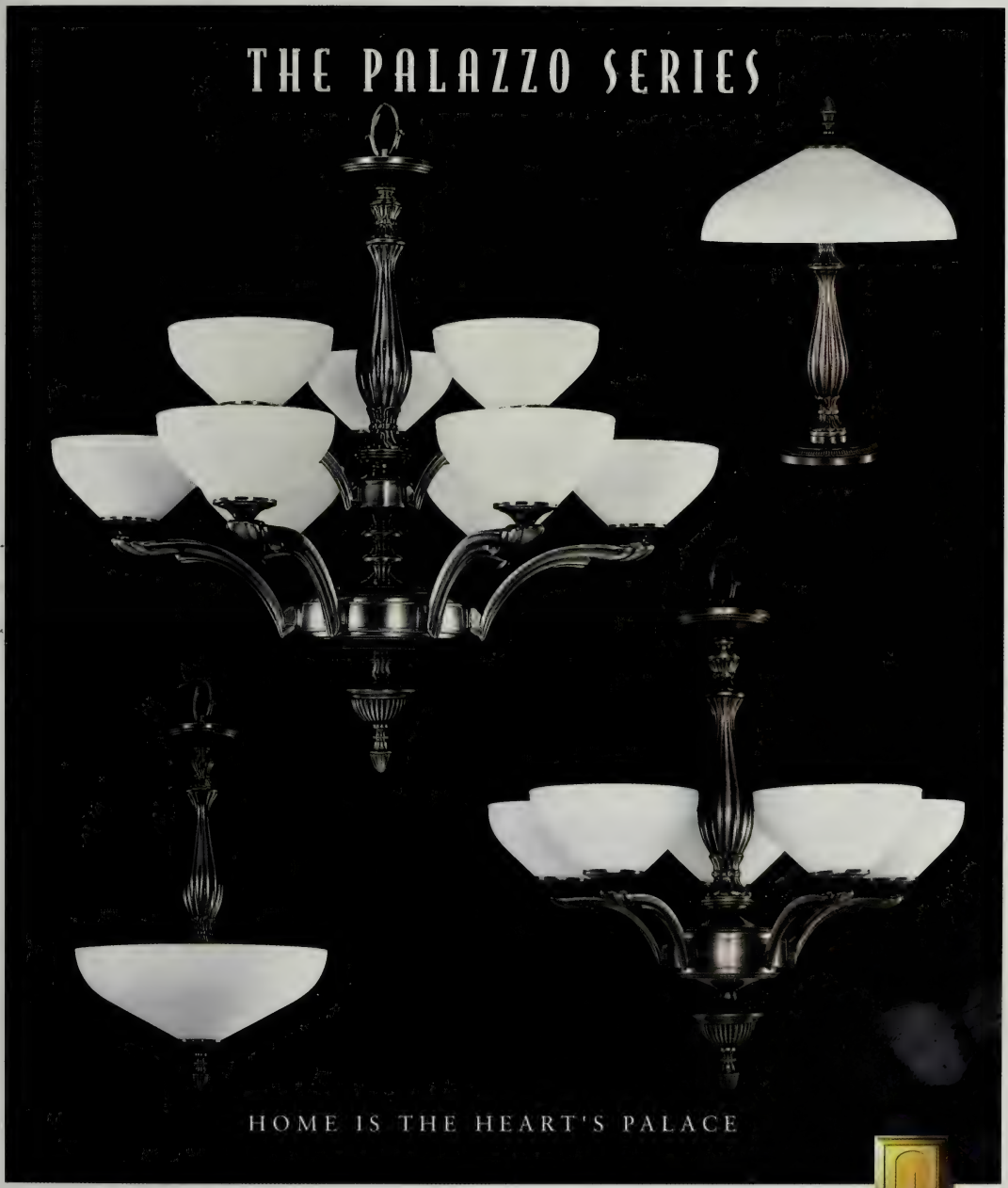
While on vacation in Buenos Aires, interior designer **Richard Kaléh** thought he'd try to find some garden planters for his own house in Los Angeles. "Someone had told me about this place, and when I walked in I was amazed at how much they had—over 100 designs of cast-stone urns and jardinieres [left], columns, friezes, ceiling medallions, table bases [right]." What started out as a shopping expedition led to Kaléh's launching his own collection at Randolph & Hein during WestWeek in March. Cast from molds made from 18th- and 19th-century French, Italian and Spanish originals, the stonework is offered in a number of finishes. Architectural details, such as moldings and balusters, are also available. Kaléh Design Collection at Randolph & Hein, 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1222.



COURTESY RICHARD KALÉH

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MEMORIES OF PROUST

Thanks to the French bank Société Générale and Marcel Proust, cork-lined rooms are becoming fashionable again. On the heels of Société Générale's restoration of the cork-lined second-floor chamber at 102 boulevard Haussmann, where Proust lived and wrote between 1907 and 1919, **Wicanders** of England has launched a range of colored Portuguese cork tiles that have the qualities of sound absorbency and dust resistance that the author required in his oasis of solitude. For the launch, publicist Theo Woodham-Smith created a Proustian-style chamber using river-blue Wicanders cork (above right) and added European antiques. Woodham-Smith has redone her own bath in cork, and she reports that many a designer has been placing orders. "It looks very smart because it has a texture. In different colors it can create a cooler, modern, fresher room," she says. Wicanders, Amorim House, Star Rd., Partridge Green, Horsham, West Sussex RH13 8RA; 44-1403-710-001.



AROUND THE WORLD

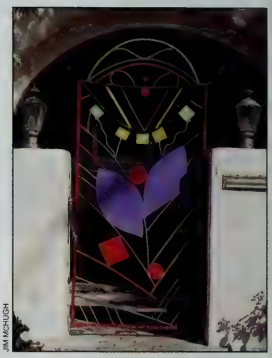
World Design, with a new showroom in Greenwich Village, offers modern furniture designed by Robert Marinelli as well as pieces by interior designer Melvin Dwork. Dwork's work includes low tables, dining tables, upholstered pieces and his signature X-shaped side table. Among the pieces created by Marinelli, who has worked in Japan and France (where he now has his furniture fabricated), are a New York club chair and ottoman; a Renoir sofa with a curved back, scrolled arms and fluted feet; and an Italian Empire–style daybed (below). By appointment only. World Design, 131 Perry St., New York, NY 10014; 212-873-8154.



PAINT TO DECORATE

Diane Burn Bertuzzi is the first to admit that she's nowhere without a decorative painter. She's always searching for the ultimate decorative painter, and she thinks she's found one—again. "I met **Nina Eaton** through my last painter, Davide Cecilia. The minute I saw her portfolio I had to get her to work for me." Although Cecilia painted some of the rooms in Burn Bertuzzi's new apartment in Rome (*AD*, Sept. 1996), Eaton completed the job. "In the bedroom [right], my husband wanted to keep a bookcase, so I had Nina paint a matching one." Eaton, an American, moved to Rome in 1989 and has painted, among other major commissions, the residence of the U.S. ambassador to Italy during the Bush administration. Nina Eaton, 39-6-474-6708.

GATES OF STEEL



JIM MCHUGH

I draw with steel." That's how Los Angeles sculptor **Jim Wolfe** describes his asymmetrical painted steel gates (above) and sculptures, the latter seen in the collections of the Museum of Fine Arts in Boston, the Whitney Museum of American Art in New York and the Hirshhorn Museum and Sculpture Garden in Washington, D.C. While most of his time is spent on custom gates and furniture, Wolfe's claim to fame is a series of ten huge polychromed steel constructions along a two-mile trail in and around the city of Johnstown, Pennsylvania. Jim Wolfe, 310-672-0111.



DURSTON SAYLOR

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IN THE SHOWROOMS



COURTESY GREY WATKINS

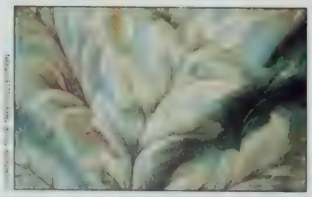
Vénus **(left) from Grey Watkins**

● Grey Watkins
Grey Watkins (212-371-2333) has an extraordinarily rich traditional silk damask called *Vénus* with a pattern of gold swags, arabesques and abstract flower designs on backgrounds of crimson, yellow, black, peach, gunmetal or blue. It also has a rich accompanying matte silk with no design called *Aphrodite*.



COURTESY TULIP TREE COLLECTION

Curzon **(above) and** ***Talbot*** **(below) from the Tulip Tree Collection**



● Tulip Tree Collection
The Tulip Tree Collection, located in Greenwich and Washington Depot, Connecticut (800-410-9186), has some pretty leaf prints that resemble updated damasks. *Curzon*, which looks like a batik, is a cotton fabric with a stippled pattern of leaves and vines printed against a background of either blue or soft khaki. *Talbot* has a design of oak leaves. *Draycott* is a striped fabric in the same blue and khaki colors, intended to complement the other fabrics.

● Stephanie Odegard
Stephanie Odegard (212-545-0069) has a new collection of her rugs, carded, spun and woven by hand in Nepal of Tibetan wool. This collection is made up of interpretations of antique fabrics in the collections of the Art Institute of Chicago. A fabric of Italian silk from the late 16th century that has a pattern of checks with alternating squares of velvet pile and cut velvet is the inspiration for the *Namjar* rug, which comes in cranberry, charcoal gray, sapphire or tobacco; an early-17th-century Italian velvet that is slashed to reveal golden streaks is the source of *Tupshee*; and an 18th-century French or Italian fabric with rows of triangles of velvet led to the triangles in the border of *Surchen Border*, which has a solid center ground in teal, aubergine, sage or platinum.

● Gretchen Bellinger
At Gretchen Bellinger (518-235-2828), there is a fabric of cut and uncut pile in an abstract pattern in which the colors correspond to the divisions in the pile. Called *A Cut Above*, the frieze is available in white with the design in emerald, garnet, onyx, sapphire or topaz.



COURTESY STEPHANIE ODEGARD

Namjar **(above) and** ***Surchen Border*** **(below) at Stephanie Odegard**



COURTESY STEPHANIE ODEGARD



COURTESY GRETCHEN BELLINGER

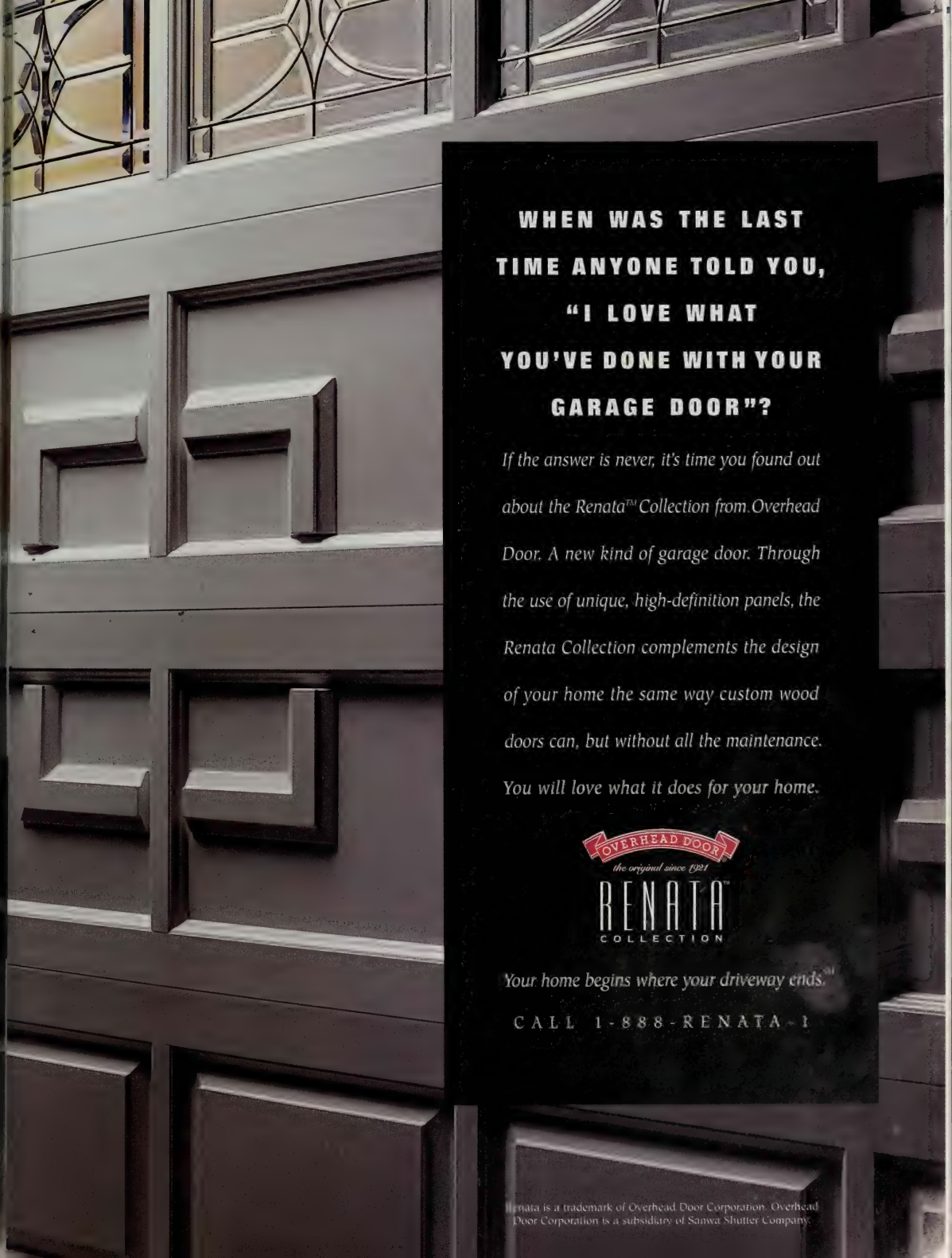
A Cut Above **(above) at Gretchen Bellinger**

● Carleton V
There is a new group of subtly woven fabrics at Carleton V (212-308-1868). *Tamarack Stripe* alternates broader stripes with narrower ones in white and navy blue; *Brussels* is a cotton velvet in gold; *Mashomac* is a cotton hopsacking weave in either navy blue or gold; *Hobe Sound* is a strié pattern in either navy blue or gold; *Lining Stripe* is a mattress ticking with stripes in gold; and *Jodhpur* is a design of small checks in black and white. □



MARIANNE GOULBURY

A collection of woven fabrics (above) at Carleton V



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"Time I value above all things. It just gets more and more precious." *Dame Kiri Te Kanawa*

Beyond question, Dame Kiri Te Kanawa's singing career has been triumphantly consistent over the years. However, she admits that if one thing has changed it's her attitude toward time. She says, "It is so beautifully expressed by the Marschallin in *Der Rosenkavalier*: She goes through the house in the middle of the night, and stills all the clocks, wishing she could stop time. And yet she knows she cannot."

Dame Kiri feels that time has speeded up because her schedule keeps her diary filled for up to five years in advance.

"To arrive early is unfortunate, but to arrive late is the rudest thing imaginable," she says. But then she relents and smiles, adding, "Sometimes I don't know whether I organize time, or time organizes me."

For almost two decades Dame Kiri has been accompanied by her Rolex timepiece. Of her gold Lady Datejust with matching President bracelet, she says, "It is very beautiful, very elegant, and quite wonderful."

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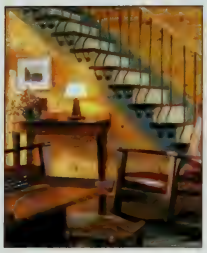


What makes a symbol endure?

ARCHITECTURAL DIGEST

MAY 1997





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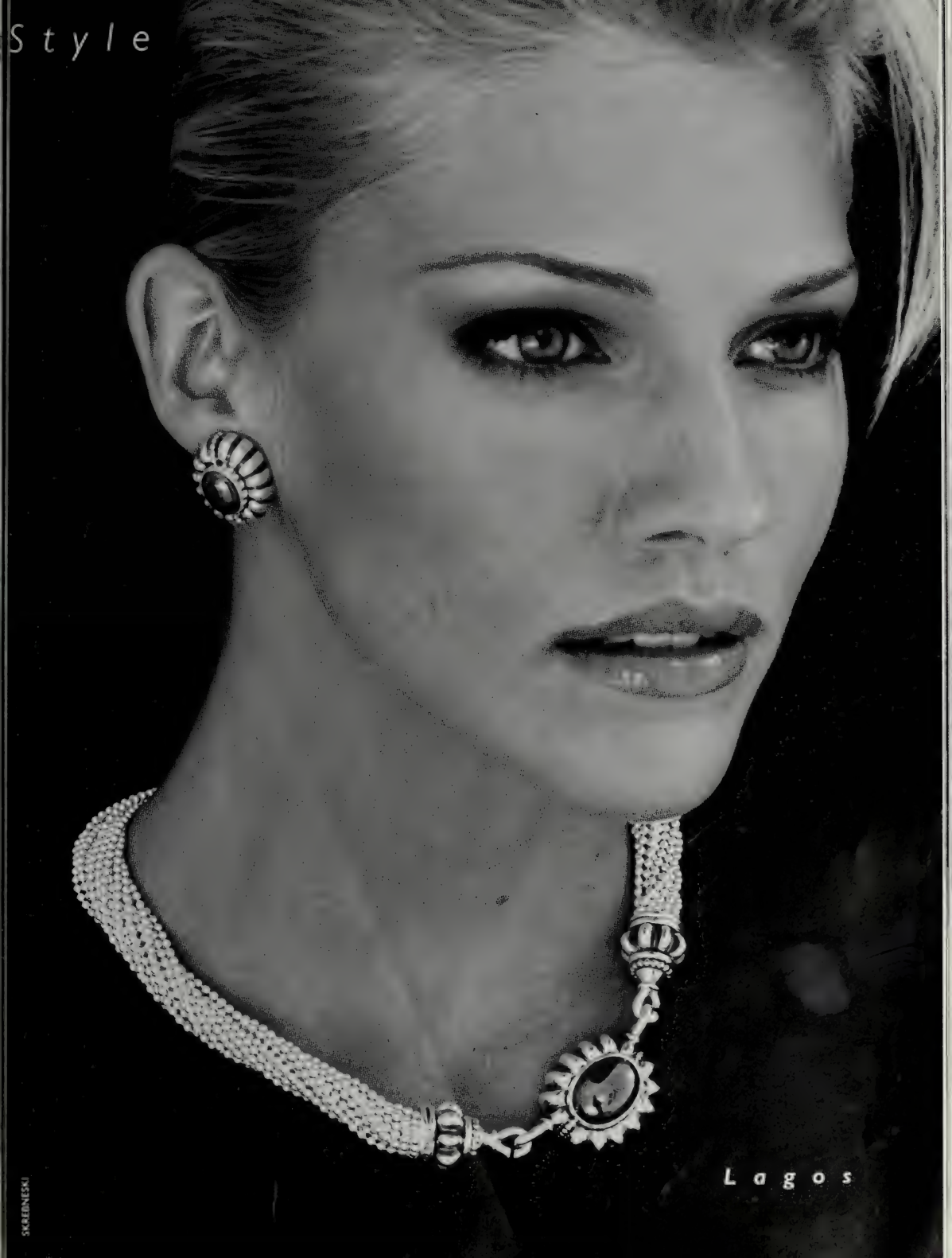
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Mohtashem Kashan
(partial view) circa 1890

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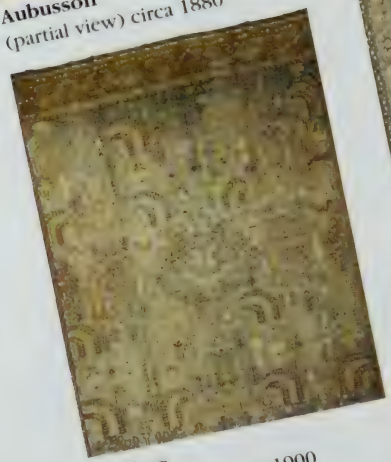


Aubusson
(partial view) circa 1880

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Tabriz Vase Carpet
(partial view) circa 1870



Oushag
(partial view) circa 1900



Persian Village Carpet
(partial view) circa 1890

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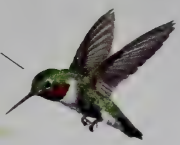
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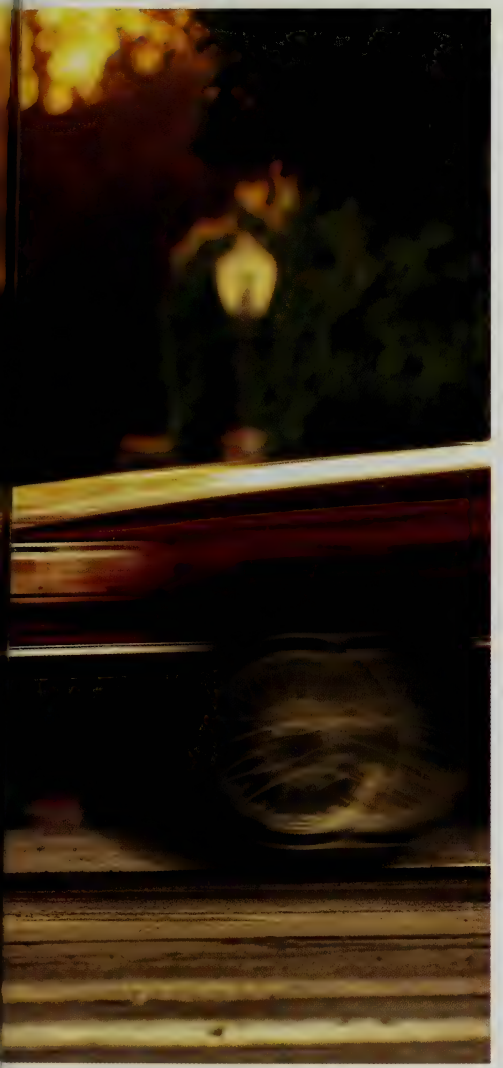
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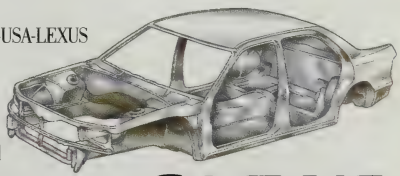
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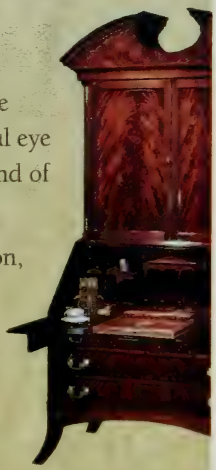
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"NEVER HAVE I SEEN SUCH EXCEPTIONAL ARCHITECTURAL WORKS OF ART."

I have just devoured the January 1997 issue. Reading from the back to the front, I wondered how you could have chosen any one of those houses over the others for your cover ("Caribbean Point of View"), until I came to the last paragraph. All of us would love to have a house that we could just take a hose to and clean. Glorious!

JIMMIE R. SETSER
JONESBORO, GEORGIA

Your January issue is awesome! Beginning with the delicious article "Road to Morocco" (AD Shopping), I thought, I am on my way—immediately. Then "On Sardinia"—to live in such an enchanting home! How could the brilliant architect say his family has no imagination? This is pure imagination that has taken form. "A Philippine Fantasy"—what an idyllic and romantic setting for a family to gather in. "Mexican Mysteries"—what excitement and tranquillity. And I wish I could have experienced the Makalali reserve ("Wild Style in South Africa") on one of my safaris. But the ultimate for me was "Dynastic Dream in India." I have had a love affair with India for many years and on my last visit was privileged to stay in the Lake Palace. This issue will not join the "sacred stacks" but will stay at elbow distance, so I can continue to indulge myself. A million thanks!

MARGARET FRANK
CARMEL, CALIFORNIA

I have just received your January issue. Never have I seen such exceptional architectural works of art. I was most impressed with the articles "A Philippine Fantasy" and "A Hawaiian Idyll." The use of natural elements and masses of tropical plants is incredible. I would enjoy seeing more houses like this.

JENNIFER KSZEPKA
GOOCHLAND, VIRGINIA

I have been carefully studying *Architectural Digest* for nearly thirty years, and many of the architectural details and design concepts featured in the magazine served as a point of departure for my Hawaiian project ("A Hawaiian Idyll"). These concepts were modified and translated into a tropical architectural vocabulary and ultimately incorporated into the plan. In a real sense, my Hawaiian home is the house that *Architectural Digest* built. I am particularly flattered that the house was shown in the outstanding publication from which it sprang.

RAYMOND L. LAGGER
MOUNTAIN VIEW, CALIFORNIA

I am speechless after reading and absorbing the January issue. I would love to be a guest in any one of the residences featured.

SALLY COSHOW
ROSEVILLE, CALIFORNIA

Your January issue is the worst I have ever received. There is absolutely nothing relevant, interesting, charming or intriguing within its pages. All is foreign—remote, eccentric, weird. As an on-and-off subscriber for years, I know you can do much better. I tried honestly to peruse the articles another day, hoping my first impression was off the mark. Same reaction.

N. M. ANDREWS
DALLAS, TEXAS

I enjoyed your January issue so much. You did a great job. May we see more of these kinds of homes. More power to you.

NORMA PERKINS
AUBURN, CALIFORNIA

I am sorry to inform you of the passing of Hugo Gnam on January 21, 1997. His son relayed to me that his father was thrilled about the article in *Architectural Digest* (AD at Large, January). It meant a great deal to him, as recognition had eluded him. To be called a "genius of modern design" by *AD* is no small thing. The family of Hugo Gnam and I are grateful for what you have done.

MONROE WARSHAW
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With summer on the horizon, it's natural to start thinking about cool, quiet places where we can escape from whatever it is we need to escape from. Next month's issue aids and abets that process, with a dozen of the most exciting American country houses we could find. We visit Michael Keaton's western ranch and Ali MacGraw's Santa Fe adobe. In Wyoming, we show Elizabeth and Felix Rohatyn's wilderness getaway, and in Southampton, luminous interiors for Maureen and Marshall Cogan. There are also wonderful retreats in Virginia, Texas, Colorado, Maine, Pennsylvania and California. As the June issue reveals, American country houses are as varied as the landscapes that embrace them. And they're anything but predictable.

Paige Rense
Editor-in-Chief

Steven M. L. Aronson, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is currently writing *Class Act: The Life of Leland Hayward* for Doubleday.

Julian Barnes, a novelist and journalist living in London, has written *Metroland*, *Flaubert's Parrot*, *A History of the World in 10½ Chapters* and, most recently, *Cross Channel*.

Susan Cheever, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels.



John Cuadrado, who divides his time between Princeton and Paris, writes on the international art and antiques market.

Beth Dunlop is an architecture critic and essayist living in Miami and the author of *Building a Dream: The Art of Disney Architecture* and *Miami Trends and Traditions*.

Christopher Finch's recent books are *American Watercolors*, *Jim Henson: The Works* and *The Art of Disney*.

Brendan Gill, an *Architectural Digest* contributing writer, is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art. His book *Late Bloomers* was published last year by Artisan.

Paul Goldberger is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.



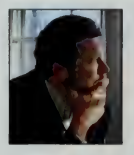
Judith Green writes for *Tatler*; her books include *Winners* and *Unsuitable Company*. She is writing a novella, *The Gold Cigarette Case*, and a novel, *Get a Life*, both for Simon & Schuster.

Thomas S. Hines is a professor of history and architecture at UCLA. His most recent book is *William Faulkner and the Tangible Past: The Architecture of Yoknapatawpha*.

Carol Lutfy, a New York journalist, writes frequently about art and architecture in Asia.

Patricia McColl, an *Architectural Digest* contributing writer who lives in Paris, has written about style for *The New York Times Magazine* and the *International Herald Tribune*.

Michael Peppiatt's biography of Francis Bacon, *Anatomy of an Enigma*, will be published in June by Farrar, Straus & Giroux.



Durston Saylor is an *Architectural Digest* contributing photographer.

Jeffrey Simpson, an *Architectural Digest* contributing editor, is the author of *The Hudson River 1850–1918* and *American Elegy*.

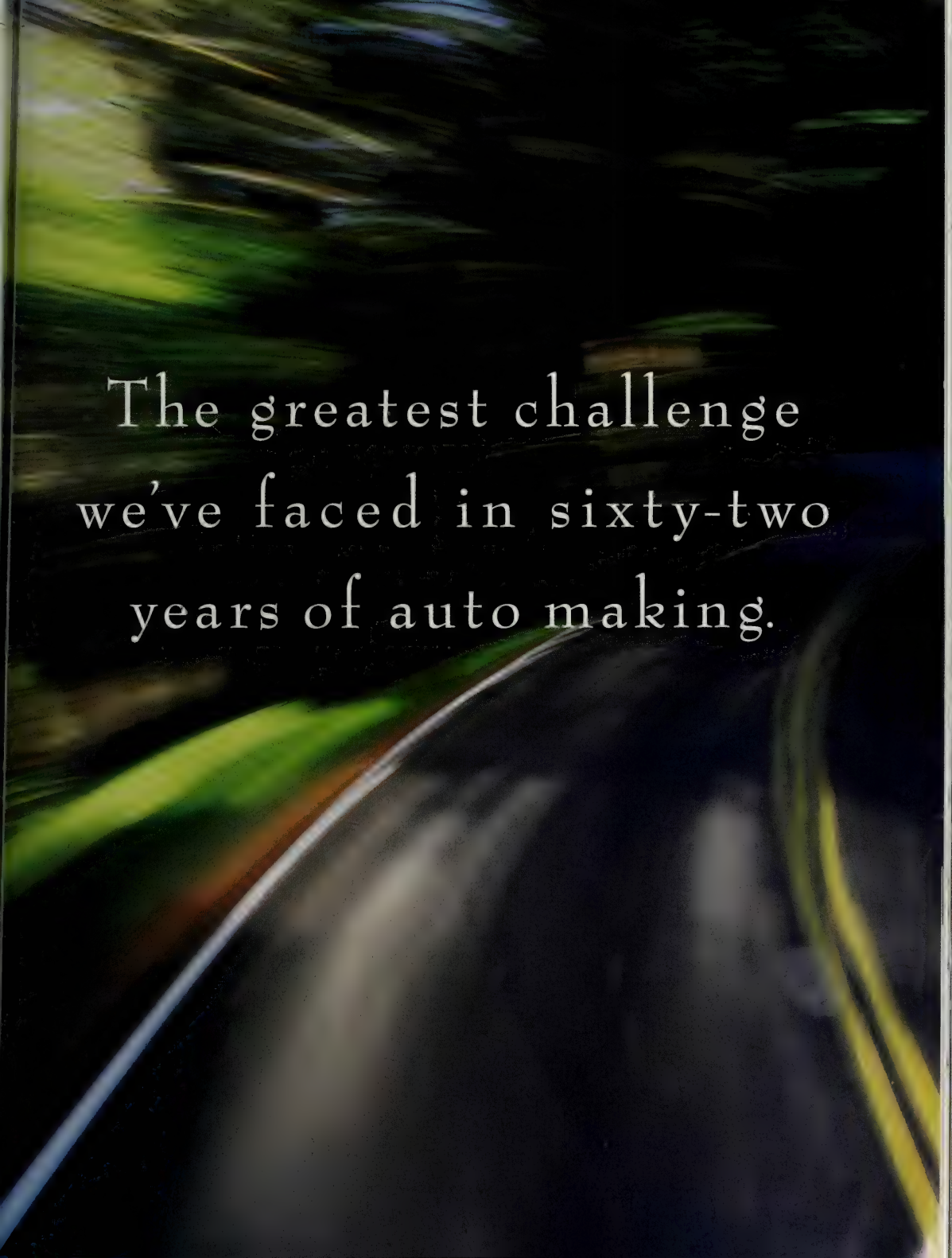
Catherine Styles-McLeod is a novelist and freelance writer who lives in New Zealand.

Pilar Viladas, design editor of *The New York Times Magazine*, wrote *California Beach Houses*.

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

James S. Wamsley, a freelance writer based in Virginia, has written seven books, including *American Ingenuity* and *The Brandywine Valley*.

Michael Webb's latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.


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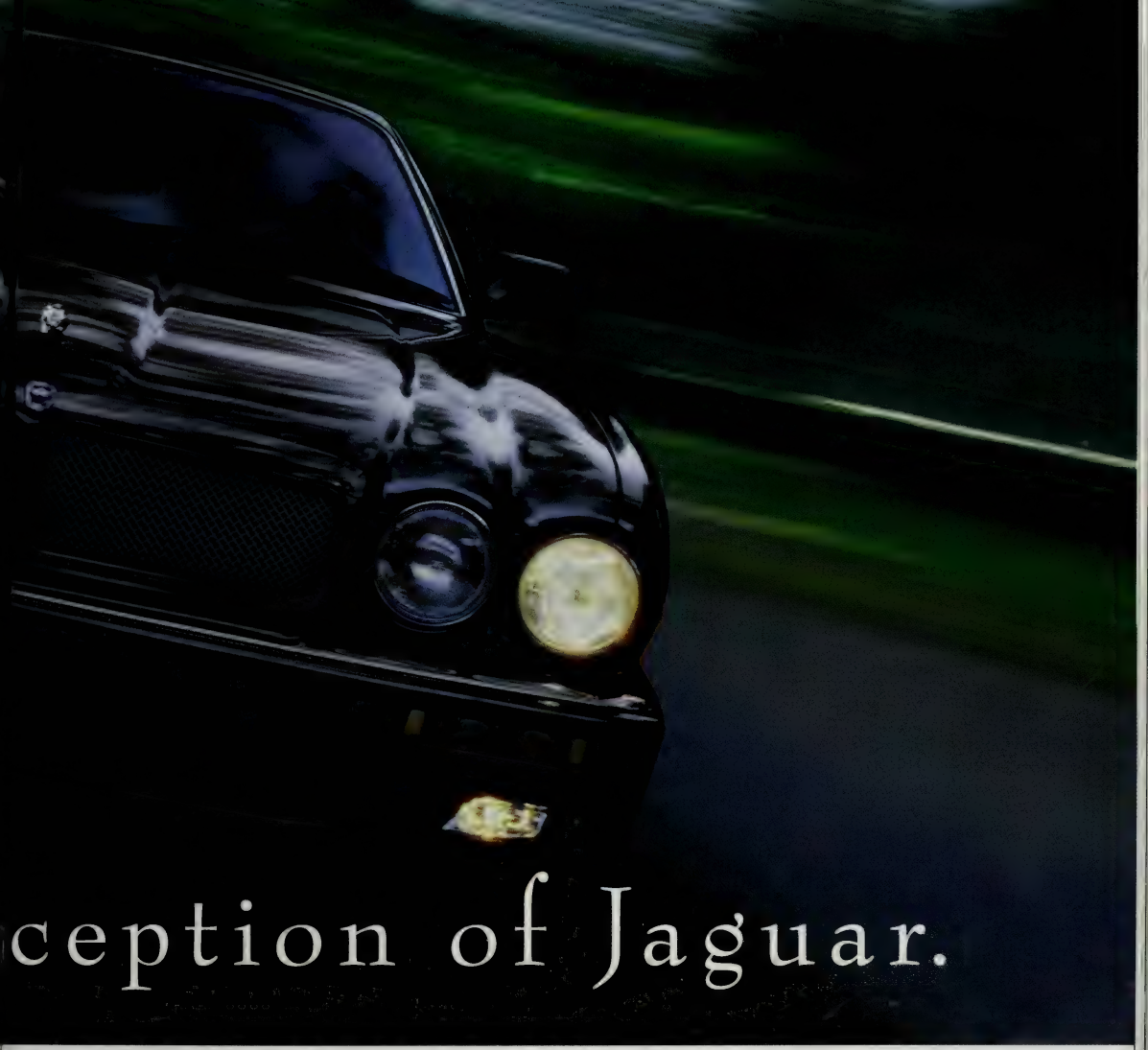


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AD AT LARGE

FRENCH COLLECTION

Parisian antiques dealer **Yves Mikaeloff** is closing the book on his career as a consultant and supplier to such museums as the Met, the Louvre and the Hermitage as well as to private clients. On May 21 Christie's New York is auctioning off five centuries of decorative arts—from carpets and tapestries to furniture, chandeliers and art—from his gallery on the rue Royale (below). Mikaeloff, known for his extravagant displays at the world's top antiques expositions (right), is pursuing another passion for which he's already displayed his talents—interior design. "Rather than chasing after antiques, I'm going to devote my time to increasing appreciation for them. During these past years the grand decorators have disappeared. There is no link between objects and amateurs. It is that role that I would like to fill," says Mikaeloff, who will continue consulting. Christie's, 502 Park Ave., New York, NY 10022; 212-546-1000.





SPEAKING VOLUMES

Jane Stubbs of **Stubbs Incorporated** has just moved into a loft in a building that is also home to designers Jeffrey Bilhuber and Juan Montoya. Formerly proprietor of Stubbs Books & Prints, the bookseller, gallery owner and bonne vivante, whose favorite commission is to build a library for a designer's client, is organizing lecture series and evenings with historical themes. Many of the items in the loft, including the iron Regency chinoiserie bookcases designed by John Ryman and the pillows covered in Muriel Brandolini's Indian cotton print, can be ordered. Stubbs Incorporated, 330 E. 59th St., New York, NY 10022; 212-223-1066.

CHAMPION MATCH

After years of working with other people, brothers **David** and **Quentin Champion** are together under one roof. Their London shop (right) has drawn interest from designers with its unusual array of items for the home, from a screen of their own design composed of 24 framed squares of glass with laser-etched figures of insects to thick bamboo poles that a London artist paints with tribal designs. Quentin runs the shop, while David, who was partnered with Anthony Collett for 20 years, now is decorating with architect Jan Swanepoel. David Champion, 199 Westbourne Grove, London W11 2SB; 44-171-727-6016.



continued on page 30



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BLOSSOMING ANTIQUES

When Debbie Dunn and floral designer Michael Walter opened **Lexington Gardens** (below) in New York two years ago, they thought they would have some pieces of garden furniture and arrange some flowers. Now the New York design world, from Mario Buatta to Mark Hampton, comes calling for antiques ranging from a Victorian iron conservatory bench designed to function as a banquette around three sides of a room to a 19th-century French sleigh to a 19th-century Turkish fanlight that is a combination of Gothic Revival and classical motifs. Among the contemporary wares are oversize garden pots (above) from China and Vietnam in colors such as oxblood and sky blue and with both smooth and crackle glazes.

"I always collected iron antiques, and when I see something I like I tend to buy two of them, but Michael and I had never done this sort of thing before. We're careful to restyle the shop every two months," says Dunn. Walter says of his work, "I like a country house look, naive and traditional." Lexington Gardens, 1011 Lexington Ave., New York, NY 10021; 212-861-4390.



LITTLE VENICE

Already well established in Venice with two shops and a flourishing interior design practice, **Roberto Pedrina** (AD Travels, Sept. 1996) has brought his design talents as well as a diverse collection of Murano glass, Como velvets, Siena marble urns and contemporary Italian furniture to London, where he has set up shop on Fulham Road. Pedrina's own collection of decorative furnishings (above right)—totem lamps, a line of architecturally inspired cherrywood furniture, an assortment of glass- and marble-topped tables on delicate wrought iron bases with undulating stretchers, embroidered and printed velvet fabrics and gold vases—is displayed with the occasional antique, such as a ca. 1800 Indian throne. Roberto Pedrina, 84 Fulham Rd., London SW3 6HR; 44-171-584-0808.



COURTESY ROBERTO PEDRINA

A QUIXOTIC EYE



JEN FONG

Robert Bray, Robert Couturier and Noel Jeffrey have found **Amy Perlin** a unique resource for antique furniture and objects. What is particularly appealing to the designers about her shop (above) is the combination of quality and quirkiness. Mixed with wood horse tricycles from 19th-century Spain; Czech glass obelisks, each with a different fantasy building etched inside; and an Art Déco mahogany folding screen with mythological figures carved on the panels; are solid treasures—a ca. 1797 Swedish Gustavian painted secretary, an Irish Gothic Revival oak side table and late-18th-century Piedmontese corner consoles. Amy Perlin Antiques, 1020 Lexington Ave., New York, NY 10021; 212-744-4923.

continued on page 32



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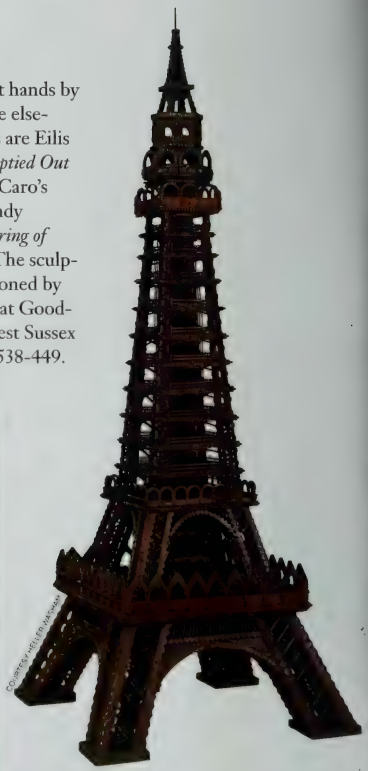
AD AT LARGE

CARVED IN GRASS

At Sculpture at Goodwood, an open-air gallery of contemporary British sculpture, there are no pieces older than three years. "For every new piece that comes in every month, one goes out. It should be a picture of the very best that's happening in the U.K. at the moment," says Wilfred Cass, who started the venture on the Goodwood estate in West Sussex with his wife, Jeannette, in 1994. Cass notes that theirs is not a sculpture park. "This is a woodland out of which have been carved walkways leading to 40 separate outdoor galleries. They're open-air galleries connected by walkways," says Cass, who visited sculpture parks throughout the world with his wife before creating the Goodwood site. At the entrance are two giant hands by Glynn Williams, while elsewhere on the grounds are Eilis O'Connell's *Space Emptied Out* (below), Sir Anthony Caro's *Goodwood Steps* and Andy Goldsworthy's *A Clearing of Arches. For the Night*. The sculptures are all commissioned by the Casses. Sculpture at Goodwood, Goodwood, West Sussex PO18 0QP; 44-1243-538-449.



COURTESY SCULPTURE AT GOODWOOD



COURTESY HELLER WASHAM

LIGHT FIXATION

Arthur and Bronnie Hindin have moved their shop in Manhattan yet again. Now **Retro-Modern** has been reconfigured to feature mostly Art Déco and Moderne light fixtures (right), rather than general decorative arts. With lamps and chandeliers by such 20th-century design names as Gilbert Rohde, Edgar Brandt, Donald Deskey and Josef Hoffmann, the new gallery is ablaze with light coming through alabaster and linen shades, glancing off angular copper and sinuous silver shapes and shining on 1950s mosaic-encrusted cubes. Retro-Modern, 58 E. 11th St., New York, NY 10003; 212-674-0530.



DANIÉ HEBER

MAINE MEETING

Heller Washam Antiques has been located for the past nine years in Portland, Maine's 1730 Deacon Bailey house, which is distinguished by ca. 1810 Rufus Porter murals of Portland harbor. Kim Washam and Donald Heller's inventory is as diverse as the house is homogeneous—a 1930s stainless-steel rolltop desk, a ca. 1915 chip-carved tramp art Eiffel Tower (above), a 19th-century fish weathervane and such pieces of 18th-century furniture as a ca. 1760 Connecticut Valley corner cupboard and a ca. 1780 Rhode Island chest-on-frame. By appointment only. Heller Washam Antiques, 1235 Congress St., Portland, ME 04102; 207-773-8288.

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AD AT LARGE

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If you look at the structure of antique furniture, sometime around the middle of the 19th century the design changed so that furniture could be made in a factory. Our reproductions come from the period before that—America in the 18th and early 19th centuries," says Marcos Delgado-Matos of **Barton Sharpe**. A founding partner with Dale Turnipseed of the relocated SoHo shop, Delgado-Matos directs the output of about ten small workshops scattered across eastern Pennsylvania and upstate New York. Many of the handmade Windsor chairs (right), glass-fronted bookcases, American Empire sofas and drop-leaf tables are exact reproductions of American pieces made between 1720 and 1850. In addition to his furniture makers, Delgado has 18 or so craftspeople who blow glass in period forms and make mirrors, and one Mennonite who shears his own sheep and creates vegetable-dyed woven coverlets in antique checkerboard patterns. Barton Sharpe, 66 Crosby St., New York, NY 10012; 212-925-9562.


ALEC HYDE

ALEC HEMER

ASIA IN LOUISIANA

Diane Genre has an Asian antiques shop on New Orleans's Royal Street (*AD*, Nov. 1993), but her real love is the Asian textiles that form part of her inventory. "These pieces were used to decorate space," she explains, "and some of the Japanese ones bear a mon, a crest of nobility, on them." Her particular fascination is with the variety of weaving techniques.



Among her textiles is an 18th-century Japanese hanging, *Maple Leaves*, made with the *kos'su* technique of weaving, in which the design is the same on the front and back. Another Japanese tapestry done in *kos'su* technique is possibly 17th century and is called *Stylized Birds in Flight*. A hanging of a five-headed god (left) is done with numerous different techniques, including silk thread and silk gauze. Three of the stitches used here are the *hira-nui* (*nui* meaning stitch), which approximates the Western satin stitch; the *tome-nui*, which is a fixing stitch; and the *koma-nui*, which secures gold threads. One of her Chinese pieces shows a number of small figures forming a circle around a seated Buddha, and Genre says it was probably done in China for use by a high-ranking Tibetan official; the style is Tibetan, but the weaving technique dates back to the earliest Chinese textiles. It's framed in Japanese fabric, meaning that it was valued as an antique. Diane Genre, Oriental Art & Antiques, 233 Royal St., New Orleans, LA 70130; 504-525-7270.


ROBERT I. LONENZSON

A PRIVATE VIEWING

After running Colnaghi in London and in New York, **Nicholas Hall** and **Richard Knight** have embarked on their own venture. In London they have rented the second floor from Artemis, while in New York they operate a private gallery from the same building Colnaghi was in before it closed. "We have a more formal gallery space in London because art dealing still works in a traditional way there," says Hall. "New York [above] is like a private library where one can sit among beautiful paintings." Canalettos and old masters remain their mainstay, but their interests have broadened. At one end of the spectrum is a portrait by Cesar Boetius van Everdingen, a 17th-century Dutch master; at the other end is *Athena and Marsyas*, a 16th-century panel by Francesco Granacci. By appointment only. Hall & Knight, 21 E. 67th St., New York, NY 10021, 212-772-2266; 15 Duke Street, St. James's, London SW1Y 6DB, 44-171-839-4090. □

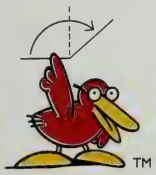
DUCK LOGIC.

Ducks think differently than you or me. They would never forget a birthday. They have, to my knowledge, never sponsored a negative political ad. They avoid talk shows like the plague. They dance in the rain and take great pains to not walk around the puddles. They observe human folly with detached amusement. They waddle in the face of convention.

If there was ever a face that needed some waddling, some disdain, some flying into, it's convention. Also, its bubbles burst, its notions re-conceived, its rules flaunted. That's Duck Logic.

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noise. And partially, because it's fun to test things at 125 mph.

Duck Logic tells us that luxury is in more places than in the eye of the beholder, it's in the...other places too. So Catera's driver's seat is designed to be particularly comfortable because its "hip points" have been raised for the optimum driving position. And the available power memory seat adjusts for three different drivers. Partially because that helps each driver have optimal control. And partially, because it's fun.

No discussion of Duck Logic would be complete without music. It's a little-known fact that ducks fly in the midst of commercial radio waves, allowing them perfect, distortion-free sound, a boon to their migratory travels. (They plan flight lanes carefully, to circumvent the broadcast signals of shock jocks and talk radio.) Duck Logic knows the virtue of clear sound on long trips. It led to the design of an optional sound system with computer programs to create a three-dimensional picture of how sound would behave in a Catera. Partially because great sound would be fun. And partially, because it would be a lot of fun. (Duck Logic is no prisoner to logic.)

Duck Logic sneers at the mundane, scoffs at the expected, waddles and flies in the face of convention and then, way over its head. Duck Logic begets Catera: luxury that's fun, the Caddy that zigs. The ducks would be proud.

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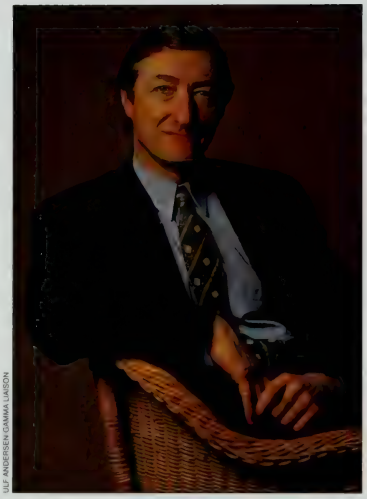
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JULIAN BARNES
OUT OF PLACE

A FEW MONTHS AGO I WAS DRIVING down one of those north London streets filled with tall, indistinguishable terraced houses built of yellow-gray stock brick. "Three fifty-seven," my wife read out, "I think I lived at a three fifty-seven once." In the moments that followed, I listed to myself the unimpressive house numbers at which I have lived in my first half century of life: They are (though not in this order) 2, 8, 23, 55, 58A, 61 and 65. Even when I lived in Baltimore for three months I only just staggered into three figures: 100 West University Parkway.

If my numbers have been cautious, my locations have also been unadventurous. Ten years in the inner west London suburbs, ten years in the outer northwest London suburbs, six in Oxford, one in France (where I lived in school, so I don't even have a French house number to my name), then twenty-four years in the inner northwest London suburbs. Three of the four streets I lived on in that latter time are as close as their names imply: Dartmouth Park Avenue, Dartmouth Park Hill, Dartmouth Park Road. The fourth was an audacious three-quarters of a mile away, in a whole new postal district.

All this ought to give me a well-established Sense of Place. That's one of those things writers are supposed to have, isn't it? Some of them roam lightfootedly across the world, snuffling and truffling the genius loci wherever they go and rendering it back in their work. More site-specific writers, often novelists, spend decades absorbing and recreating a sense of place for readers and tourists to inspect. All aboard for Hardy Country, Lorna Doone Land and Brontë Country (where there are now signposts in Japanese). Here universal truths are approached and illustrated via particular local phenomena; here real landscape is just waiting to be lightly disguised as fiction. "On our right, the church whose crooked spire was doubtless in the Master's mind when he created the Church of the Crooked Spire."



ULF ANDERSEN/GAMMA LIAISON

British author Julian Barnes has written numerous books, including *Metroland*, *Flaubert's Parrot* and, most recently, *Cross Channel*, a collection of short stories.

I'm sorry, I don't have a sense of place. I'm also not sure where to lay the blame: on myself, for some missing function, or on the locations where I've lived and live. Actually, I'm not even sure where I do live. When asked, I will vary my answer according to the perceived nature and requirements of the interrogator. "Dartmouth Park" is usefully obscure, except to realtors. "Tufnell Park" is grittily urban (the Australian writer Clive James, in his boho days, once lived in Tufnell Park, sleeping in the large brown paper bag in which his landlord's new mattress had arrived). "Up from Kentish Town" has the same effect. "Down from Highgate" sounds posher. "Parliament Hill Fields" can make the area sylvan. "Camden" is broad and vague.

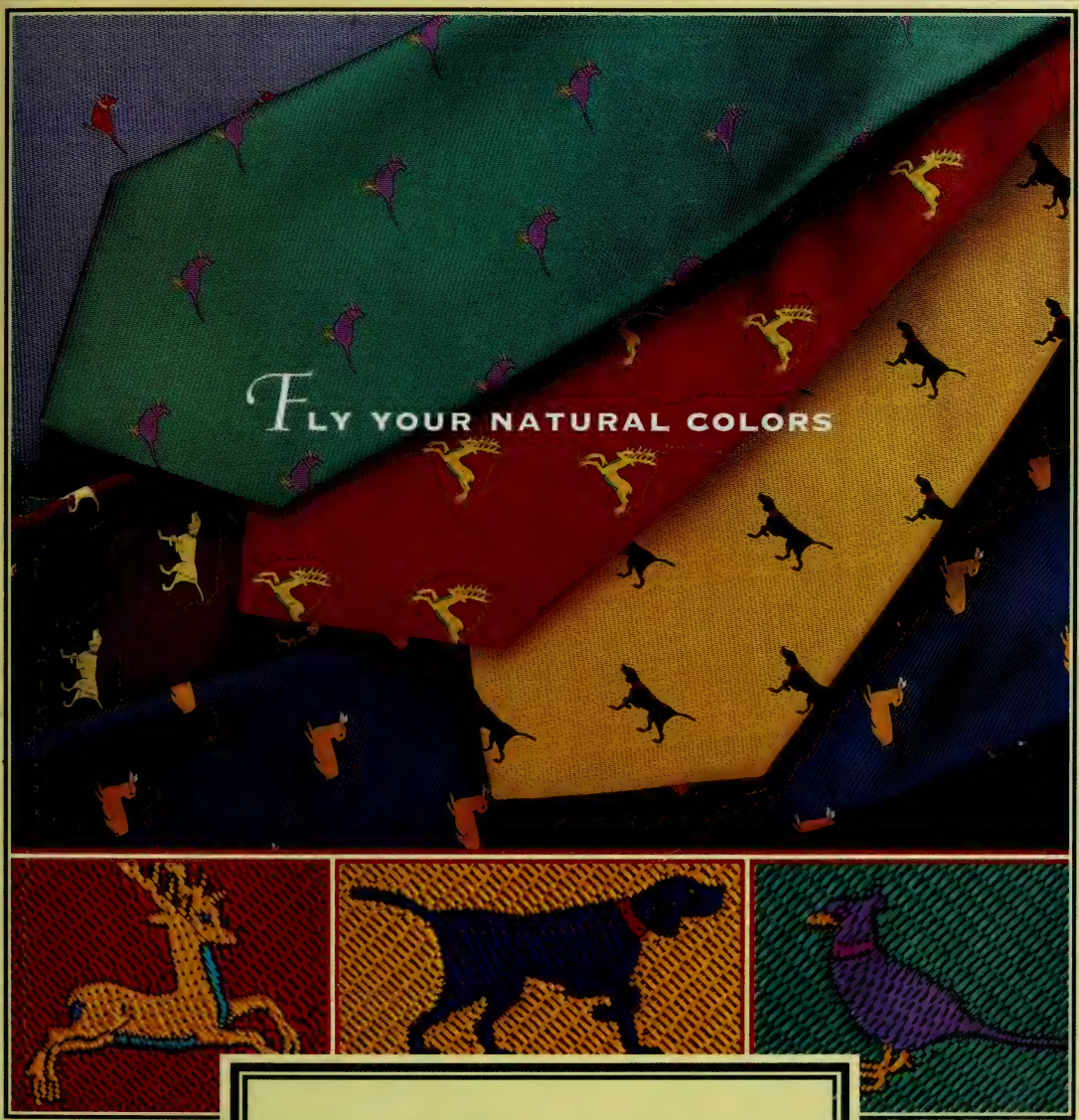
If you then asked me to characterize where I live, I would say it is mixed. A mixture of that same yellow-gray Victorian brick interspersed with softer, more weatherable, Edwardian red brick. A mixture of professional, artisanal, laboring and unemployed classes. A mixture of private and public dwellings, some owned, some leased, some rented. A mixture of races and shopkeepers: Cypriot grocer, Pakistani newsagent, Ugandan Asian post office staff, Irish butcher, French *pied-noir* greengrocer, South African veterinarian, Greek restaurateur, English solicitor. A mixture of tall, thin houses (living in which obviates the need to buy a step machine), broad double-fronted ones and apartment blocks. A mixture of supposedly residential streets, down which traffic takes roaring shortcuts over speed bumps built to chassis-stripping height, and through streets, down which traffic more legitimately roars.

But is this a "place"? What do these people and these houses have in common? Once it might have been membership in a newly established estate (all that remains of Dartmouth Park is an occasional antique apple tree from the original planting); now it is proximity to an Underground station. Once it might have been membership in a church; now it is membership in a video club.

There's a journalistic myth about London: that it consists of a series of linked villages. Fulham, Chelsea, Hampstead, Highgate, Crouch End... This is much touted but essentially spurious.

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Despite living in the same place for nearly a quarter of a century, I lack any sense of having roots here.



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JULIAN BARNES

continued from page 36

Villages, after all, are surrounded by countryside; they have a Big House, a social focus and hierarchy, a principal church, plus age-old feuds and resentments; they also lack cinemas, bookshops, decent restaurants and liquor stores. It's true that many so-called London "villages" have "village shops" open most hours of the day and night; but in this they fail to resemble real villages, whose cozy all-purpose family stores are increasingly boarded up now that everyone drives to the out-of-town supermarket.

Despite living in the same place for nearly a quarter of a century, I lack any sense of having roots here. I admit no particular loyalty to the area, and I don't know anyone who does, or feels guilty at the lack of this emotion. Of course, I am content to live here, otherwise I would have moved (is this principle, inertia or fear?), but if asked what this contentment consists of, I—and doubtless most of my neighbors—would say that it largely consists of relief at not being somewhere else. "Somewhere else" is where schools are bad, traffic and crime worse, medical services more hazardous and parking impossible; where it's harder to buy organic vegetables, proper bread, fresh fish, decent olive oil and so on. Tenuous loyalties are produced if they are merely dependent on parking spaces and the availability of cold-pressed virgin.

So I don't have—and have never developed—what is normally understood as a writer's sense of place: that private patch, known and crisscrossed by others but only fully understood by the writer. My first novel, *Metroland*, was named after the area of suburbia where I came to sentience and therefore appears to invoke and treat the sense of place. But the point about Metroland (and its writerly attraction) was that it is a bogus place, a concept dreamed up by an expanding railway network in partnership with property developers. It was not an existing area that the railway was designed to service but an invented area designed to service the railway. So it was a nonplace, with nontraditions, where mock Tudor was the appropriately bogus prevailing architectural style. The local police station had—and still has—in its front garden a birdhouse on a pole. Even this birdhouse is mock Tudor.

Now, the temptation is to erect this absence into something grander: The pathetic fallacy is always there to tempt the writer into self-importance. For instance: Deracination—the Modern Condition—a Home that is not a Home—the Sense of Not Belonging—Alienation of the Modern City—such Alienation mocked, appropriately, by a Mock-Tudor Birdhouse—and so on. Well, no, not really. I'm not convinced that a sense of deracination is uniquely modern, just as I suspect that old-style sense-of-place writing included elements of chauvinistic spin-doctoring plus an eye for the market. Every American city seems to have a popular song celebrating its name; and until recently this was also a winning formula in fiction. Today, however, a writer such as Anne Tyler, who habitually describes the city in which she has consistently lived, is a comparative rarity. The literary precept that you must be local in order to be universal is less in fashion, while social realism holds less oppressive sway.

Of course, I may be indulging my own version of the pathetic fallacy: Since I don't have much sense of place, I assume nobody else does. But the grand certainties of nineteenth-century fiction have disappeared: We no longer believe in the narrator's omniscience; human personality is viewed as something essentially unstable; and the sense of place is diffused. Places used to mark writers as fiercely as parents did children, and part of the ascension to adulthood consisted of rejecting the place as well as the parents. The angry young writer would typically flee the narrow-minded specifics of class, parentage and Town of Birth, heading for the broader, diverser truths of the Big City. In later life there might be a reluctant return home, followed by a mellow appreciation for the older, local virtues of cultivating one's garden. This pattern of behavior—and of writing—isn't yet dead, but today's young writer is more likely to be fleeing the sense of nonplace, of homogeneous multinational suburbia—fleeing it only to find it monstrously alive elsewhere. This makes for a less clean-cut narrative but a fresher literary challenge. □



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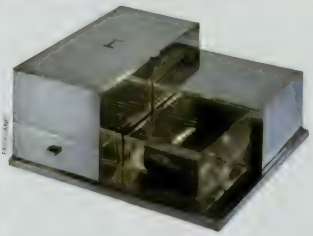
DESNY AND RAMSAY RECONSIDERED

SEEKING CRISP PRODUCTS OF FRENCH MODERNISM



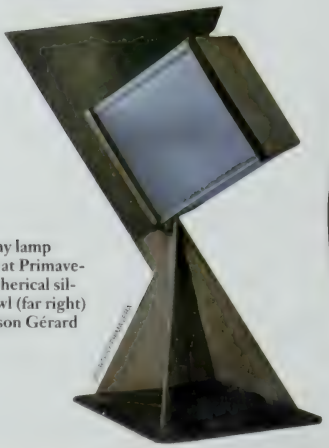
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A Desny cocktail set (top) and silver box (above) at Historical Design

Maison Gérard's table (left) has silver legs and a silvered-bronze top





A Desny lamp (right) at Primavera; a spherical silver bowl (far right) at Maison Gérard

Two French firms, Desny and Ramsay —each portmanteau words made from combinations of the surnames of their partners—created modernist works that are surfacing on the market.

La Maison Desny was operated for an intense seven years from 1927 through 1933 by M. Desnet (there is no record of his first name) and René Nauny. The two, who had been set designers and quick-sketch artists for the circus, found a backer named Tricot for what they intended to be an interior design firm and opened at 122 avenue des Champs Elysées. An article by Alastair Duncan and Audrey Friedman in the summer 1988 issue of *The Journal of Decorative and Propaganda Arts* says that they were noted for the "rigorous geometric configurations and architectural proportions" of their silver-plated lamps, cocktail sets, boxes, desk sets and bowls. The "juxtaposition of perpendicular shapes and planes," the article added, makes their work stand out.

Desny started by designing an office for a Paris businessman but became better known for its objects rather than interior design work. In doing interiors, however, Desny collaborated with the foremost names in design, architecture and art of the time, including Alberto and Diego Giacometti, Jean-Michel Frank and Robert Mallet-Stevens. Frank created parchment walls for one apartment, and the Giacometti brothers designed rock-crystal lamp bases for another. The silver boxes, cocktail sets and lamps that Desny designed were meant to echo and re-create in miniature the modernist interiors and buildings in which they were to be used.

Daniel Morris, co-owner with Dennis Gallion of New York's **Historical Design**, says, "Desny has come back into vogue with the renewed interest people have in minimalism and form." A silver desk set is an interlocking group of square boxes reminiscent of a cityscape seen from a distance. Morris and his partner, who have priced the set at $25,000, say that Desny's work is rare and they see only two or three pieces a year, at most, on the marketplace. A Desny cocktail set at Historical Design, composed of six glasses and a shaker, all in silver and with a swirl at the base of the cone-shaped glasses, is priced at $18,000.

Gérard Widdershoven at **Maison Gérard** in Greenwich Village concurs. "I find only one piece every two

continued on page 46



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DESNY AND RAMSAY RECONSIDERED

continued from page 42

years or so," he says. Widdershoven, who currently has a small round table with four silver legs and a silvered-bronze top by Desny ($18,000) and a spherical silver bowl that serves as a vase ($6,000), says that he has been aware of Desny pieces since a small Manhattan school, Finch College, had an exhibition of the work in 1971.

Desny light fixtures were even more innovative than the objects, often combining metal and slabs of glass that diffused the light rather than focusing it. When specific light was required, such as for a desk lamp, the bulb would be sunk into a nickel- or silver-plated globe or box, often held in an adjustable frame. Audrey Friedman, co-owner of the New York gallery **Primavera,** which carries several of the lamps and other Desny pieces, says that, except for the smallest night-lights with slabs of glass that she finds from time to time, most Desny becomes available these days only when a collection is sold.

At Sotheby's in December such a collection was auctioned—a night-light with triangular metal planes alternating with frosted glass ($1,700); a lamp that was a pivoting silver box form on strap arms; two perfume dispensers ($1,500 each); and a silvered-bronze bowl with rosewood handles ($6,500). The firm was dissolved after Desnet's death in 1933. Nauny went on to become cofounder of the first saltwater aquarium in France and a designer of costume jewelry.

The firm **Ramsay** operated from the 1930s to the early 1970s, but its progress is not as well documented. Founded by André Hammel and Louis Sée, Ramsay also started as an interior design firm, working in a strict 18th-century Neoclassical idiom. For most of its tenure it was located in a three-story showroom on the rue du Faubourg St.-Honoré, according to Françoise Bernheim, daughter of Sée. Prior to World War II the partners had begun to incorporate modernist elements into their Neoclassical aesthetic, much as the larger contemporary firm Jansen was doing (AD at Large, Feb. 1996).

Charles Fuller, owner of the New York shop **L'Art de Vivre**, says, "Clients of Ramsay who were buying 18th-century boiseries and living in period rooms would decide they wanted a modernist bedroom, and Ramsay would oblige them and create the pieces." It was after the war, however, that Ramsay came into its own, gaining a reputation among such clients as the Rothschilds for its cock-

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COURTESY PRIMAVERA

A silver-plate night-light with slabs of glass (left), available at Primavera

Items (below) from Sotheby's auction included two ca. 1925 lamps, a silvered-bronze bowl and a perfume dispenser made for Worth





COURTESY YVES GASTOU

An oak Ramsay desk (above) from Galerie Yves Gastou in Paris

Reymer-Jourdan's cocktail table (below left); a table at L'Art de Vivre



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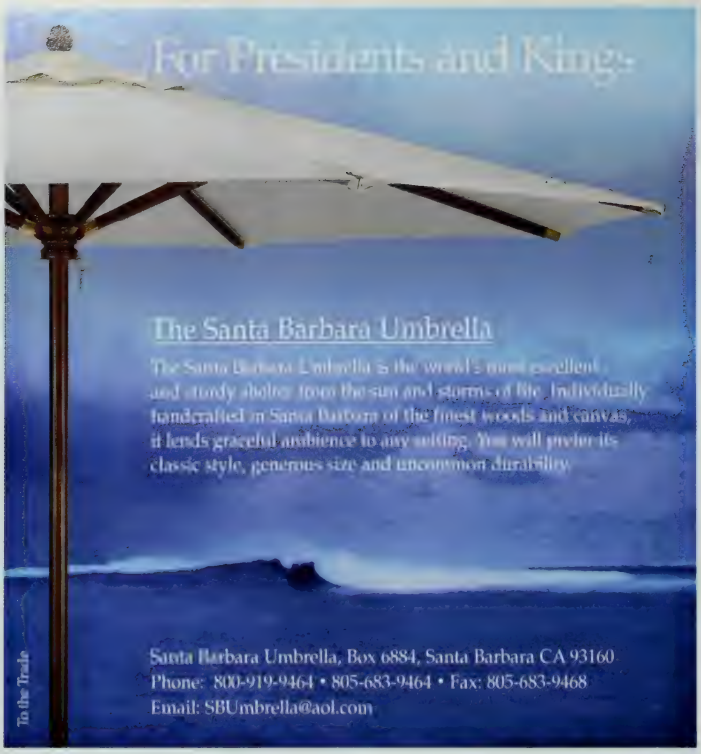
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FOR COLLECTORS

DESNY AND RAMSAY

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tail tables. Using André Arbus and Gilbert Poillerat to supplement their own designs and to do drawings, the partners made the tables memorable.

A particular feature of the tables, according to Douglas Reymer of **Reymer-Jourdan Antiques**, was the gilt-wrought-iron legs, often done with Neoclassical curves and embellished with a design of leaves or feathers. These were combined with glass tops or sometimes 18th-century lacquered panels. Reymer, who recently sold such a table for $5,000, says that he used to have several each year. "Now," he says, "they're getting very difficult to find. People are talking about them as though they were done by Jean-Michel Frank." Charles Fuller, who has a large square Ramsay rosewood table with an elliptical pedestal with a square shelf and a square base in the Moderne style ($16,000), says that he has been able to find only three authenticated Ramsay pieces in the past two years.

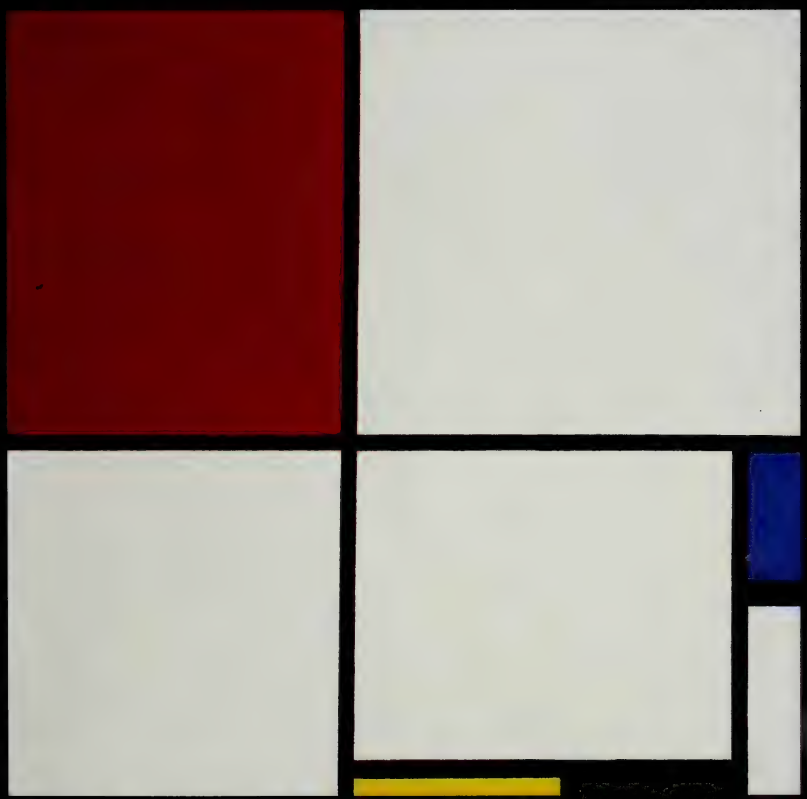
> "Desny is back in vogue with the renewed interest in minimalism."

Ramsay exhibited every year at the large decorator and furniture show the Salon des Arts Menagers. It is largely the cocktail tables that are sought after. Otherwise, Ramsay, says Fuller, "was associated with good quality and good business rather than with a style." □

Sources for Desny: Galerie Vallois, 41 rue de Seine, 75006 Paris; 33-1-43-29-50-84. Historical Design, 306 E. 61st St., New York, NY 10021; 212-593-4528. Maison Gérard, 36 E. 10th St., New York, NY 10003; 212-674-7611. Primavera Gallery, 808 Madison Ave., New York, NY 10021; 212-288-1569. Sources for Ramsay: Reymer-Jourdan Antiques, 29 E. 10th St., New York, NY10003; 212-674-4470. L'Art de Vivre, 978 Lexington Ave., New York, NY 10021; 212-734-3510. Olivier Watelet, 11 rue Bonaparte, 75006 Paris; 33-1-43-26-07-87. Yves Gastou, 12 rue Bonaparte, 75006 Paris; 33-1-46-34-72-17.

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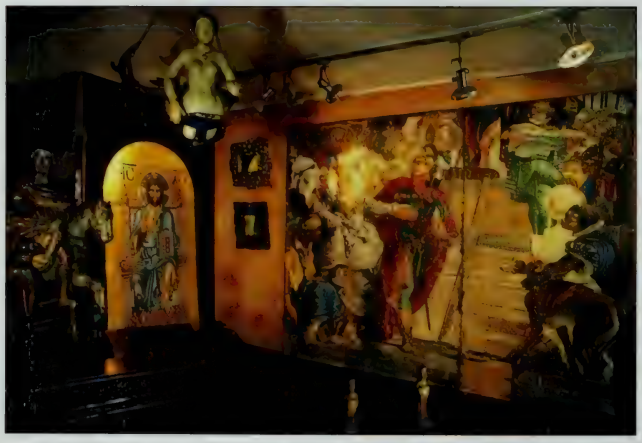
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THE CARRE RIVE GAUCHE IN PARIS

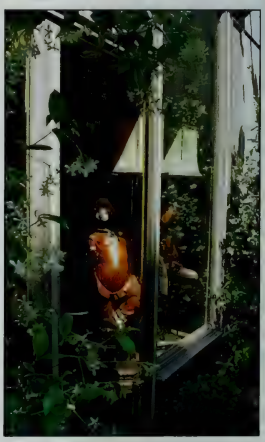
CELEBRATING ART AND ANTIQUES ON THE LEFT BANK







The Carré Rive Gauche's spring open house welcomes all to the galleries and antiques shops on Paris's Left Bank. ABOVE LEFT AND ABOVE: Banners line the rue de Beaune. RIGHT: A window at Catherine Arigoni.



LEFT: An 1880 mosaic by Jean-Dominique Facchina after Tiepolo is showcased at Gabrielle Laroche. BELOW: Marie-Emmanuelle Russell and Thierry Taravel in front of his gallery, La Billebaude.

Text by Patricia McColl
Photography by
Daniel H. Minassian

PARIS'S CHICEST BLOCK party celebrates its twentieth anniversary on Tuesday, May 27, when the hundred or so antiques dealers clustered along the quai Voltaire and in the narrow grid of surrounding streets fete their association, the Carré Rive Gauche.

What originally started as a small "happening" has evolved into a fashion event —everyone dresses up for opening night—and a cultural spark that ignites the spring season. In previous years everyone from President Jacques Chirac, then mayor of Paris, to Rothschilds to Hubert de Givenchy to the international set with their interior designers has roamed the banner-bedecked, flower-filled streets.

During the five days of the

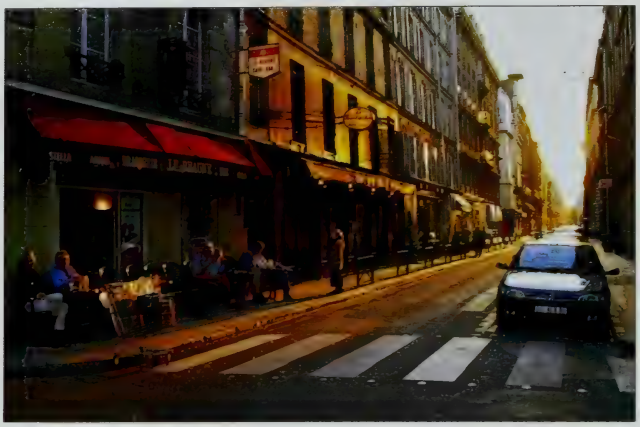


Carré, galleries and boutiques, whose hours often tend to be whimsical, keep open house from 11:00 A.M. to 10:00 P.M. (8:00 P.M. on Sunday), as up to fifteen thousand potential clients wander from the quai Voltaire to the rue de Lille to the rue de Beaune and the other Left Bank streets that form the Carré. As Alain Demachy, owner of one of the biggest quai Voltaire

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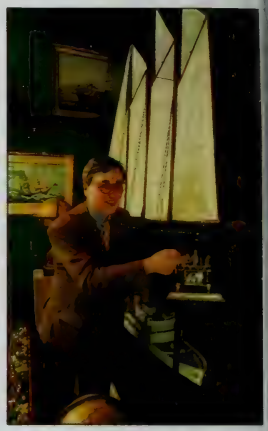

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THE CARRE RIVE GAUCHE IN PARIS



LEFT: The Café le Beaune is one of several cafés along the street, a short walk from the Louvre and the Musée d'Orsay.

RIGHT: Charles de Langlade points out a small bone, straw and wood toy at his Galerie Actéon, which is filled with shipbuilders' models. The yacht was crafted in the 1930s.





ABOVE: Denis Dervieux, a fifth-generation antiques dealer, at his shop. RIGHT: In the showroom are a pair of chairs, a *galbé* front commode and a mirror, all Provençal.



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galleries, Camoin-Demachy, says, "There are few places in the world that have such a concentration of antiques dealers as the Carré. For every taste, there is something."

In Demachy's gallery, a group of eight rooms on two levels, there is what Demachy describes as "an eclectic mix—everything from Louis XV boiseries to a Jean-Michel Frank table." Originally an architect, Demachy was associated for twenty years with the renowned Right Bank antiques dealer and designer Didier Aaron before acquiring Camoin, "quite by chance," in 1981.

"Every year the dealers outdo themselves in trying to hunt out the really unusual object."

Just around the corner, on the rue de Beaune, is Thierry Taravel's La Billebaude, which opened a year ago and is one of the newest additions to the Carré. He was international marketing director for Cartier when, as he puts it, he gave in to his passions for hunting, fishing and horses. Everything in the gallery—oil paintings, watercolors and some objects—reflects his enthusiasms. His desk, made of blackened pearwood perched on deer antlers, was a present from Jean Cocteau to the coiffeur Alexandre, who sold it to Taravel.

A few doors away is Charles de Langlade's Galerie Actéon, which he established in 1986, giving up a career as director of an American oil trading company: "I've always been a collector, and I've always wanted to do this." Model airplanes in various sizes hang from the ceiling. Circa 1870 shipbuild-

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THE CARRE RIVE GAUCHE IN PARIS



LEFT: European antiques can be found at the two-story Galerie Camoin-Demachy on the quai Voltaire. The store is owned by Alain Demachy, an interior designer as well as a dealer.



RIGHT: Fremontier displays a tortoiseshell, mother-of-pearl and ebony Spanish armoire made in the first half of the 18th century. It is believed to be from the school of Fray José Manuel Vazquez.

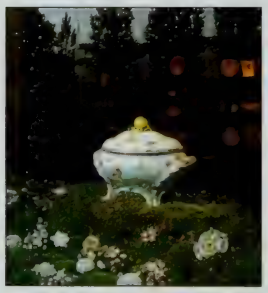
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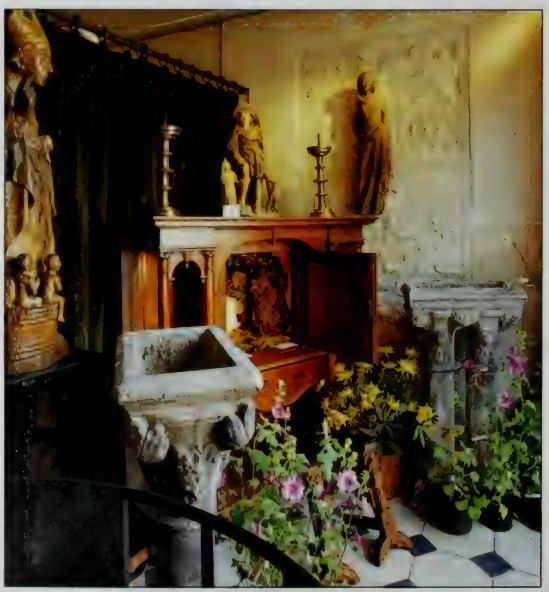
ers' models of English fruit boats; a toy made out of bone, straw and wood; architectural drawings; and scale-model projects ranging from a double-spiral staircase to an eighteenth-century fire pump beckon visitors to the crowded gallery.

"Anything that's a model interests me, especially if it's a bit of a fantasy. It's a little industrial in here, and the objects appeal mainly to men, but it's the women who buy them as presents. Everything I own, I love. It's a struggle. I see it. I buy it. I sell it," he says with a smile.

While dealers such as Taravel and de Langlade come to the profession through passion, equally passionate are those born into it, such as Michel Vandermeersch and Denis Dervieux. Since 1880 the Vandermeersch family has specialized in antique faience and porcelain, and from 1938 onward their boutique at 27 quai Voltaire has enticed collectors from around the world. Michel Vandermeersch is one of seven experts among the ceram-

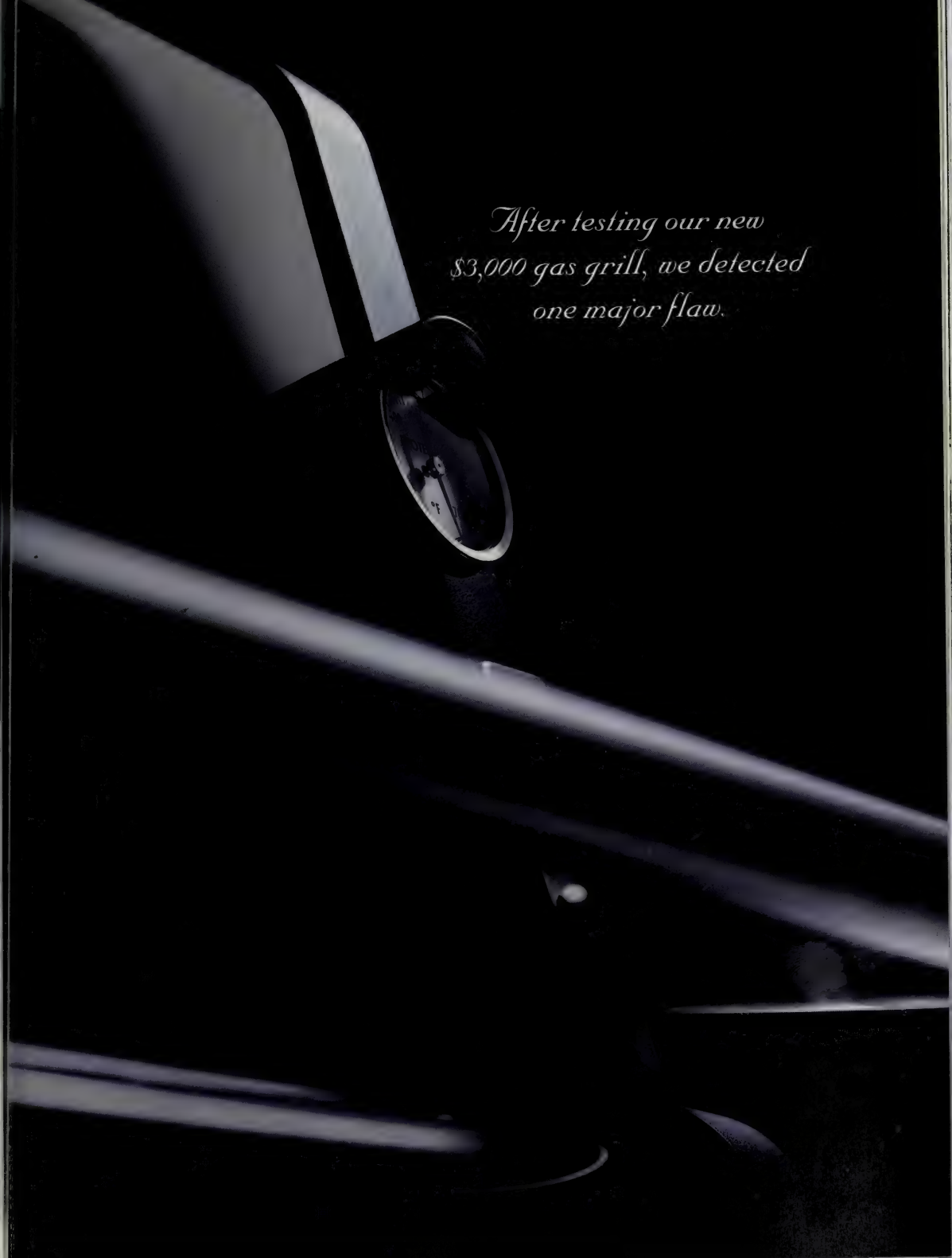
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ABOVE LEFT: A rare Louis XV porcelain tureen centers a Vandermeersch window. ABOVE: Jardinieres from 1730 at Galerie Perrin. LEFT: Jacqueline Boccador offers *haute époque* antiques.


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Over the last three years, we have talked to hundreds of thousands of people on our grilling tips hotline (1-800-GRILLOUT) usually giving grilling tips and advice. Perhaps even more remarkable, we spoke to tens of thousands of people who don't even own a Weber Grill.

And we listened. Some of their most common complaints? Gourmet steaks that were burnt to a crisp by uncontrollable flare-ups. Chicken breasts that were cooked for the same amount of time with embarrassingly uneven results. Pricey grills that either corroded or broke down after only one or two seasons of use.

Just like our top-rated Genesis Series Grills, the new Summit Series puts the joy and excitement back into cooking out.

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For starters, we have virtually eliminated flare-ups. (That's when fats collect, reach a flash point, ignite and ultimately burn out of control.) How? By discarding outdated lava rocks, flat metal plates and pumice stone. Our patented cooking system uses bars made of heavy-gauge stainless steel.

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When we designed our new, top-of-the-line gas grills, a larger cooking surface was a necessity. But to equal the performance current Weber Grill owners rave about, we had to start with a clean sheet of paper and design a new burner system.

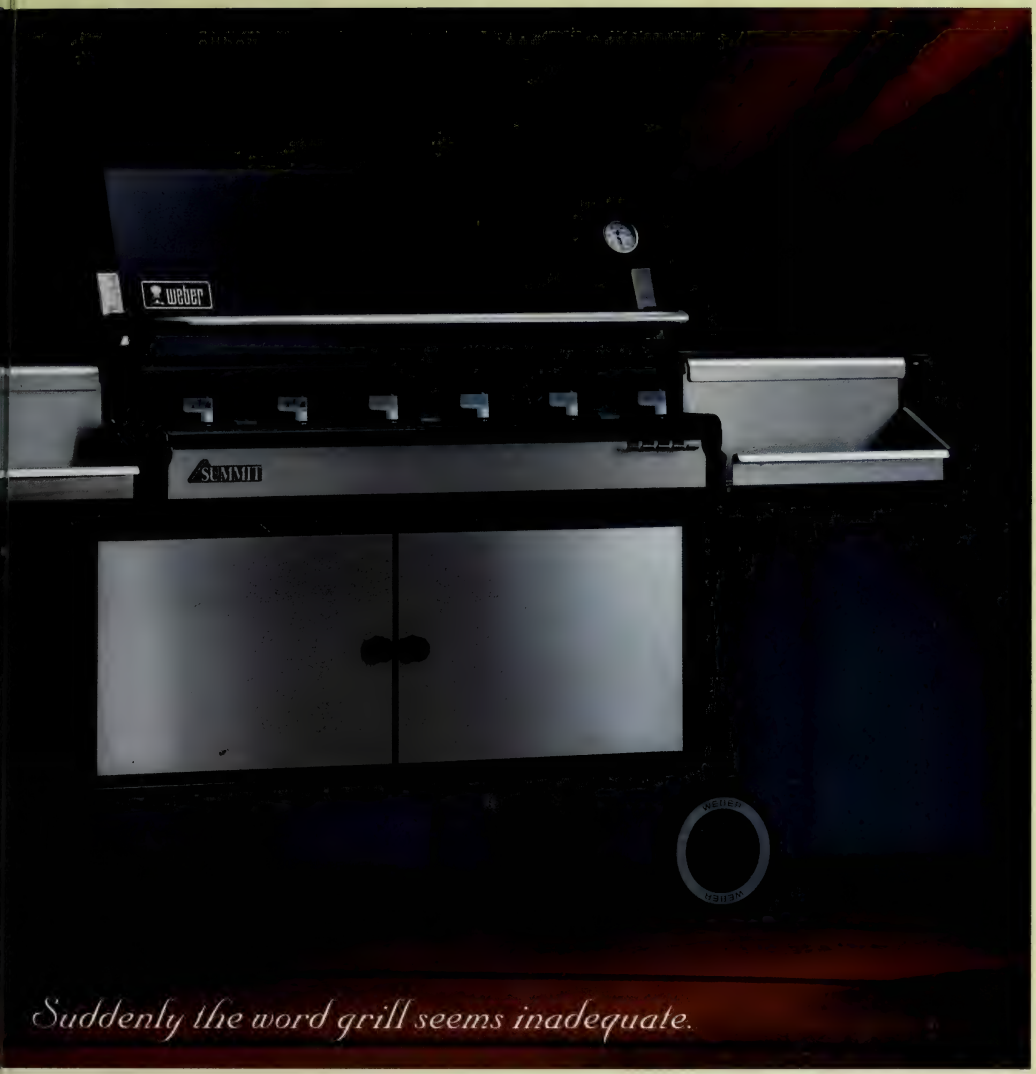
We moved the burner controls to the front of the grill, allowing us to add more burners, so every square inch of cooking space heats evenly. Which means our new Summit Series doesn't just accommodate a multitude of guests, it also eliminates the uncertainty of when you should serve them.

Complementing Weber's patented cooking design and expanded cooking capacity are special restaurant-grade enhancements. Like cooking grates made from large-diameter stainless steel rods, robot-welded for extraordinary strength. What's more, the distinctive hood houses a dual-purpose thermometer, precisely calibrated for the Summit's expansive cooking surface. So that you will easily be able to cook an entire prime rib roast to medium rare and no more.


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and even surprised, current Weber Grill owners. Our heavy-duty carts have been redesigned for added strength. The new stainless steel work surfaces will endure for years and never need refinishing. Two stainless steel condiment holders keep sauces and spices close at hand. And a rugged, yet elegant, brushed stainless steel hood handle stays cool to the touch. But perhaps even most impressive of all, the Summit Series Grills are backed by our unprecedented 45-day money-back guarantee and a 25-year limited warranty.

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Our select retail partners, authorized to sell the Weber Summit Series, will most likely assemble your grill for you. Should you decide to assemble it yourself, rest assured you won't need an engineering degree or plumber's license. A total of four fasteners is all it takes to join the cooking module to the factory-assembled cart.

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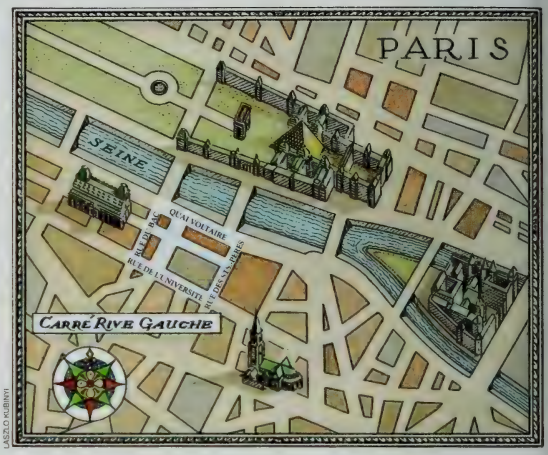
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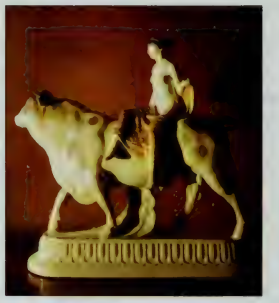
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THE CARRE RIVE GAUCHE IN PARIS







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ics dealers who belong to the Carré. For last year's event, he decorated the gallery's window with moss and planted it with a *jardin à la française*, with flowers of eighteenth-century porcelain.

Dervieux, at 25 rue de Beaune, is a fifth-generation antiques dealer with an eye for small-scale commodes and chairs, often of Provençal origin and dating from the mid-eighteenth century. Interspersed with his furniture are more affordable treasures: *merveilleuse* engravings, from the early nineteenth century, and nineteenth-century English and French ceramics.

Over the years each dealer has been asked to come up with what he or she consid-



ABOVE LEFT: A circa 1800 Swedish mirror hangs above a Russian table at Galerie Golovanoff. ABOVE: A Royal Berlin porcelain of Europa at Alb Antiquités dates to 1910.

LEFT: Maïk and Philippe Vichot pause near a Provençal marble-topped console at their boutique on the rue de Lille. The Chinese porcelain plate is 18th century.

"For one night you get the impression that these serious dealers are enjoying a moment of *folie*."

ers an exceptional object. Among the most remarkable seen last year were a massive mid-eighteenth-century Spanish armoire in ebony, tortoiseshell, mother-of-pearl and ivory from Fremontier, at 5 quai Voltaire, and, from Philippe Vichot, at 37 rue de Lille, an eighteenth-century console table, its marble top surmounting a giltwood hunting scene. It found an American buyer before the week ended.

This year's theme is "Objets Rares et Livres Passion." For Charles and André Bailly, whose gallery at 25 quai Voltaire is the association's largest space, *objets rares* will be an arrangement of favorites from past shows, ranging from fifteenth-century paintings to works by contemporary artist Yves Clerc. Christine Leuglet's gallery, at 42 rue de Verneuil, is the smallest in the area. She will showcase seventeenth- and eighteenth-century faience.

It's this intermingling of the grand with the not-so-grand that every year attracts top interior designers, who share a secret: Most go in the afternoon on Tues-

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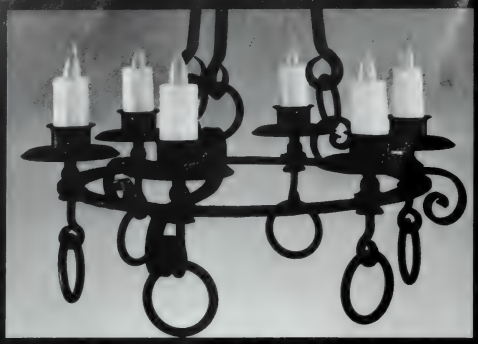
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THE CARRE RIVE GAUCHE

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day, before the exposition is officially open. "The Tuesday night party is much too social for me," François Catroux says with a laugh. "I do my selection in the afternoon and go back two or three times during the week. It's a very complementary show to the Biennale, where everything is 'important.' With the Carré there are surprises. I adore it."

Jean-Louis Ricardi also skips the soiree in favor of a preliminary afternoon tour. "Every year the dealers outdo themselves in trying to hunt out the really unusual object. They make a big effort."

Fans of past opening nights include Chanel's Gilles Dufour and Andrée Putman. "It's a real fete," explains Dufour. "The streets are lined with flowers; there are wonderful bouquets in the galleries; the crowd dresses up; you see your friends. It's fun."

"I look at antiques once a year, and that's at the Carré Rive Gauche party," says Putman. "I go for the beauties one sees in the vitrines, the assortment of curious objects. For one night you get the impression that these serious dealers are enjoying a moment of *folie*."

This year the Carré's dynamic new president, Dominique Chevalier, is adding a new element of *folie* to opening night by giving it a "Venise Rive Gauche" theme. Guests—the Carré sends out thirty-five thousand invitations, including one to President Chirac and his wife—will be asked to don Venetian costumes or wear masks, while strolling musicians enliven the festive atmosphere. "Antiques may be of the past," comments Chevalier, "but we live in the present, and I want to create something extraordinary in the present." □

Carré Rive Gauche's "Objets Rares et Livres Passion," which begins on Tuesday evening, May 27, and runs through June 1, showcases antiques shops and galleries concentrated in the "square" formed by the quai Voltaire, the rue de l'Université, the rue du Bac and the rue des Saints-Pères on Paris's Left Bank. Galleries are open daily from 11 A.M. to 10 P.M. and from 11 A.M. to 8 P.M. on Sunday.

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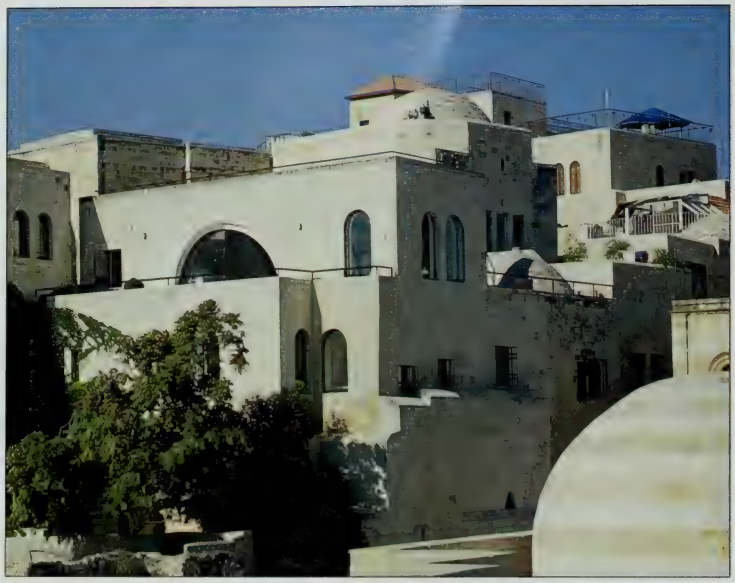


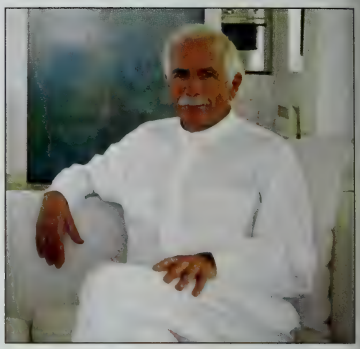
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MOSHE SAFDIE'S JERUSALEM

A CONTEMPORARY TALENT AT HOME WITH ANTIQUITY





Moshe Safdie (above) created a house for his family out of a ruin in Jerusalem's Old City. LEFT: The residence, at the far edge of the Jewish Quarter, is distinguished by a tinted-glass protective dome. "I used a language that belonged and related but was contemporary," says Safdie of his restorative work. BELOW LEFT: He added stone buttresses to the building, whose entrance is at the top of the stair.

Text by Michael Webb
Photography by Michal Ronnen Safdie

THERE ARE VARIOUS WAYS TO APproach the house that architect Moshe Safdie restored and extended for his family in the Jewish Quarter of Jerusalem, and each reveals a different face of the Old City. You can walk across the broad plaza where the crowds gather on holy days to pray at the Western Wall and climb a steep flight of steps. Or you can thread your way through the Muslim souk—a bedlam of shoppers and storekeepers—turn off at a gate and enter a world in which the loudest sound is of children playing. When Safdie arrives after commuting from his other residence in Boston, he parks his car at the only lot within the city walls and carries his bags along narrow stone lanes that are virtual crevices in a solid mass of ancient rock.

Jerusalem looked very different in 1968, when Safdie relocated there. Born in the coastal town of Haifa, he left Israel at age fifteen when his family moved to Montreal. After studying architecture at McGill University, he won international fame early in his career for Habitat, a prefabricated housing complex that became the centerpiece of the 1967 World Exposition and is now one of Montreal's most desirable addresses. The exposition coincided with another event of significance in Safdie's life. Like many Jewish émigrés, he felt impelled to return and offer his services to the country of his birth following Israel's victory in the Six-Day War. The greatest prize of that swift conflict was the reclaiming of the Old City, which had been seized by Jordanian forces in 1948. The occupiers had demolished much of the Jewish Quarter or had allowed it to fall into decay: Buildings stood largely roofless and clogged with rubble.



Safdie's first commission was to rebuild several blocks, erecting apartments that the government could sell to settlers. The architect was spending weeks at a time in the American Colony Hotel, designing structures and spaces that would bring people together, when he decided to put down roots in the Old City. "In 1972 I asked the authorities if I could restore a derelict house for myself," he recalls. "They were delighted with my choice, because it was so close to the Muslim Quarter. People now ask me, 'How did you get this place?' and I tell them, 'Nobody else wanted it then!'"

It took a leap of imagination to see the potential. Like so much of the Old City, the house was a historical layer cake. Above a Crusader-era base rose

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MOSHE SAFDIE'S JERUSALEM





ABOVE: The Dome of the Rock, one of the world's holiest sites, is directly across from the Safdie residence. BELOW RIGHT: The convertible glass dome, which opens the living area to the terrace, evokes ancient forms. RIGHT: The living area was designed "from the view in," Safdie says. "An all-glass space would have been far less effective than containing the views, framing them as a series." BELOW: Jerusalem stone paves the upper level.





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two domed rooms of the kind that were common in the Ottoman Empire. A modern rooftop shack of cinder block sat atop a tiled roof that had been added in defiance of the strict building regulations introduced during the British Mandate of the 1920s. For all its cultural references, the structure was unremarkable, and the interior, in deplorable condition, had become a tenement.

Safdie demolished this eyesore, turning its courtyard into a midlevel skylit atrium and carving into the thick walls to make an adjacent master bedroom. Above, to the east, he devised a new upper level with an open-plan living/dining area and kitchen. The design, he notes, "evolved as a process of discovery, drawing on the Mediterranean tradition of building around a courtyard and adding rooms as needed."

While Safdie was working on the additions, the domed rooms started to collapse, so he installed arched buttresses that span a confined passageway and take support from a neighboring structure. As the law requires—and employing age-old techniques—he fashioned the buttresses as well as the walls and a more homogeneous roof of the same pale stone that is used throughout Jerusalem. "I saw myself as a restorer," he says, "even though half of the house is new construction."

The architect likens his work to "invisible mending—you can't see the line between old and new." Nonetheless, he was allowed to incorporate steel window frames, a curved Plexiglas skylight and, on the terrace, a rotating steel-and-glass half dome. Recently he took advantage of improved technology to install double glazing. "The old skylight leaked like a sieve, and plaster was peeling from waterlogged walls," he explains.

The house, which Safdie shares with his wife, photographer Michal Ronnen Safdie, and their two young daughters, merges with the other cubes and domes that climb the hillside from the plaza, adding one more building block to the picturesque mass. Steps lead up from the street to the atrium, which is also the house's entrance court. Past the atrium on the same level is the master bed-

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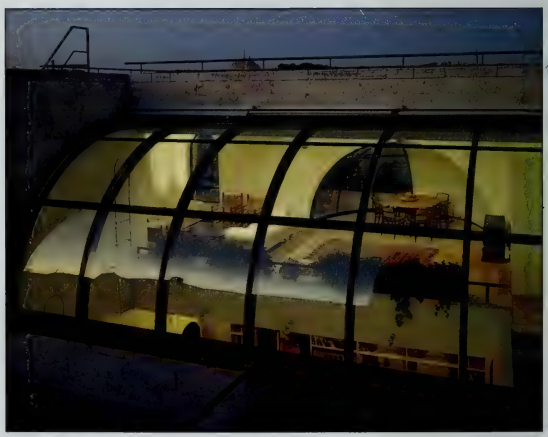




"Weaving present and past," the architect says, was his design objective. ABOVE: The master bedroom is the only new construction on the lower level. BELOW: Incorporating a motorized translucent shade, the aluminum-girded skylight over the courtyard and living area acts as a passive heating system.

ABOVE: Safdie's house overlooks the Western Wall, an "active precinct," he notes, "of prayers and ringing bells, muted sounds that carry through."





RIGHT: The base of the courtyard/atrium dates to the Ottoman Empire. Safdie added the upper living area "to capture the city and the light," he says.

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room. To either side, the domed cells have been converted to children's bedrooms.

A stair ascends from the atrium to the expansive living spaces, which seem to float above the other rooftops. The sound of the muezzin and aromas from the souk drift in through open windows that frame views of the Old City and Temple Mount and the Mount of Olives beyond. The most commanding vista is directly off the living area: Minarets and the golden Dome of the Rock rise above the Western Wall, the subject of Michal Safdie's new book of photography.

The house's interiors are a foil to the backdrop: spare white spaces, simply furnished and enlivened primarily by subdued splashes of color from Oriental cushions and rugs. The one bit of vibrancy is a blue-green enameled steel panel by artist Vera Ronnen Wall, Michal's mother, that slides across the south end of the large room to conceal the kitchen. The intangible element here, as everywhere in Jerusalem, is the light. It pours down into the atrium, modeling the African carvings and Israeli antiquities that are arranged against the white stucco walls. In the living spaces, it has a clarity and intensity that infuses every surface with a rich glow.

For over twenty years Safdie has spent a week or two each month in his spiritual retreat, where he can walk to his office in a building that's a mere century old. His Israeli practice—which he runs in conjunction with his main office in Boston and another office in Toronto—has been a roller coaster of successes and setbacks. A plan to excavate at the base of the Western Wall, revealing another thirty feet of Herodian masonry and putting in a series of terraces to re-

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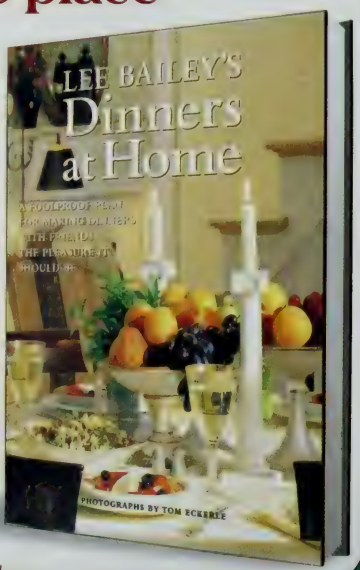
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MOSHE SAFDIE

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place the barren plaza, was blocked by Orthodox rabbis, who feared that the excavations would impede their access to this holy place. A bold program to landscape and develop land to the north of the Damascus Gate and set up common ground for Jews and Arabs has only now begun to move forward after long delays. Safdie's most ambitious proj-

> "To build in Jerusalem, in that most beautiful city, is almost an act of arrogance. Only much ... respect for what is there may make it possible to do it justice."

ect—a mix of housing, shopping, terraced parking and a luxury hotel along Mamilla Street—is nearing completion, two decades after it was first proposed. Across the valley from that development, facing the Jaffa Gate, the architect's campus for Hebrew Union College entered the early stages of design in 1976 and has one final building still in construction.

Buoyed by his success in designing public buildings in Canada (where he was awarded the 1995 Gold Medal of the Royal Architectural Institute) and the United States, and with major new commissions elsewhere in Israel, Safdie is philosophical about his trials. "To build in Jerusalem, in that most beautiful city, is almost an act of arrogance," he once wrote. "Only much love and respect for what is there may make it possible to do it justice." He has brought that love of place to the creation of his house and neighborhood—together with a fierce determination to enhance his adopted city. Even during the Intifada of a few years ago, he and Michal continued to shop in the souk, where storekeepers greeted them as old friends. "We've always felt part of two communities," he remarks. "This is a magical place, despite the difficulties, and when I'm at home here I feel I'm at the center of the city." □



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THE CULTURE OF CONTINUITY AT BMW

REFINING THE REMARKABLE 7 SERIES

By Paul Goldberger

WHAT MAKES A LUXURY sedan feel, well, luxurious? Size alone won't do it, or Cadillac would still rule the world. Plushness means even less in an age that has no patience for cars that ride like marshmallows. Performance counts for something, but luxury car owners tend to be a bit suspicious that their other needs are not being met when performance is the first priority. Gadgets—electronic gizmos that beep and whir and flash more numbers at you than a Dow Jones ticker—play some role in this mysterious equation. But the real thing that separates luxury cars from other forms of transportation is, increasingly, design.

A luxury car has a presence to it, a sense of self-assurance—it projects the aura of an object conceived by people who know precisely what they are doing, whose creative juices flow unbuffeted by the uncertainties that pummel the rest of us. Never mind whether that is really so (of course it isn't; car designers are as human as anyone else), the point is that their products make us think it is. Luxury cars project an air of authority.

When I was growing up in the 1950s and early 1960s, that role belonged mainly to Cadillac. Lincolns and Chrysler Imperials sought to achieve that same air of divine right but too often seemed to be trying too hard (save for the Lincoln Continental Mark III of 1955, one of the great cars of the century, and the Lincoln four-door convertibles of the 1960s). Not that Cadillac fins weren't a case of trying pretty hard too. But they didn't look like trendiness back then. So powerful was Cadillac's authority that they looked like destiny translated into metal.

No luxury car possesses quite that same cultural symbolism today. But the idea of design projecting a sense of authority still holds, and probably no carmaker understands this concept, and has made better use of it, than BMW. Its cars have a distinct look, neither trendy nor conservative. They are relatively constant from year to year, and the luxury models have come as close as anything in our age to setting a standard.

As design, this is real self-assurance, not the fashion we mistook for that when I was first struck by Cadillac's gaudy fins. But today, with luxury cars costing upwards of $40,000, and some crossing the six-figure mark, lasting value counts for a lot more than short-term fashion. The notion that BMWs look a cer-

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ABOVE: BMW's 7 Series design evolved from the boxy 1987 L7 (top) into the softly contoured 1988 740i.



LEFT: An extensive redesign of the 740i, unveiled in 1995, gave it a crisper, more aggressive shape.



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THE CULTURE OF CONTINUITY AT BMW

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tain way—and will look that way, give or take a few bends in the metal, for the foreseeable future—is something buyers apparently crave. Yet nobody shelling out this kind of money wants something that looks too familiar, either.

"My job is to maintain a classic standard and at the same time to make sure we don't let the world pass us by," says Chris Bangle, the Wisconsin-born head designer for BMW. "We must be as Catholic as the church and as reformist as Martin Luther."

Bangle, who is forty, joined BMW in 1992 and oversees all of the company's projects, including the Z3, the dazzling roadster that entered production in 1995, and the redesign of the midsize 5 Series, introduced last year, some of whose models creep into the territory of luxury sedans. But BMW's real top-of-the-market car remains its 7 Series: the 740i, the longer-wheelbase 740iL and the V-12 750iL, cars that are the equal of any luxury sedans in the world.

Oddly, the look of BMW's 7 Series models is relatively similar to that of other BMWs—which I take not as a contradiction of the importance of design in creating the image of luxury but as an indication of BMW's confidence that its image is so secure that it will not be diluted by the presence of smaller versions of it. Not that the 318ti and the 540i are just miniature 740s; they aren't. They differ in shape and in a hundred details. But the familial resemblance is what the designers think of first here, and maintaining it is obviously the starting point in every BMW design.

"When we design a new model we don't put it next to our competitors, we put it next to the lineage," says Bangle. "We ask, Do you see the bloodlines? Is the family proud to have this as a part of it?"

Thus every BMW has the familiar "kidney" grille, the twin rounded forms set side by side in the center of the front. All have twin rounded headlights, though lately they have been set under a single cover of glass for added sleekness. And they all have a slight notchback in the C-pillar, the solid piece behind the rear passenger door, which Bangle has rounded slightly but would never, he says, consider eliminating: "These are holy elements you wouldn't want to mess with. Any other company would give their eyeteeth for these things."

On one level, this all sounds like so much marketing hokum. But then you look at a new BMW, and the point is clear: It looks like a BMW first, but it also looks like a new car. There is no mistaking it for a model of six or four or even two years ago. The lines have been rounded, the car made a bit more lithe, a bit more aerodynamic, and the visual sense of movement increased. It looks more alert, fresher—about to pounce. And that, I think, sums up what BMW is able to do better than any other carmaker: produce designs that express movement but not only movement; that seem about to spring forward but at rest possess immense dignity.

Inside, the 740iL feels huge, with that solid comfort characteristic of the best German sedans. The clear, well-organized controls are illuminated in a red-orange light, a bit off-putting at first but easy on the eyes in the long run. The car has a wealth of gadgets, from an optional navigation system to an electronic "Park Distance Control" that emits beeps from the part of the bumper that is coming too close to a curb, another car or a garage wall (the manager of my parking garage loved that one). There is the expected stereo system with multiple speakers and the less expected heated steering wheel, heated seats, retractable rear sunshade, rear-seat console for books and papers, leather first-aid kit, and ski-storage bag slipped through the large trunk. Space is remarkably well used here, and the details are consistently elegant without being glitzy or showy. Vulgarity just isn't on BMW's radar screen. This car wouldn't know what to do with itself if you drove it down the Las Vegas strip.

Take it, instead, on the open road: The 740iL is pure joy to drive, with solid, nimble handling and a ride that has the sureness of a Mercedes but a more forgiving ease. The car is quiet, but it does not have the ghostly smoothness of a Lexus; you always sense that there is a living, breathing organism under the hood. This car is a powerful athlete with impeccable manners, and there are not many of those around. □

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HUKA LODGE IN NEW ZEALAND

A RENOWNED FISHING MECCA ON THE NORTH ISLAND

Text by Catherine Styles-McLeod
Photography by Euan Sarginson







Founded as a fishing retreat about 75 years ago, New Zealand's Huka Lodge, now owned by Alexander van Heeren, boasts 17 guest suites along the Waikato River. ABOVE: The main lodge.

The lodge's interiors were redesigned by Virginia Fisher. LEFT: The main room leads to the breakfast bar. RIGHT: Guests gather in the tartan-themed dining room to enjoy regional cuisine.

A HOME AWAY FROM HOME," ELIZABETH II is said to have remarked at the close of a visit to Huka Lodge. "I can't think of many places in the world that could match its beauty and peacefulness," wrote actor Michael J. Fox. "Magical," the duchess of Kent conveyed in a letter.

The magic is contained in about seventeen acres of land in the central North Island of New Zealand. There, on the high plateau some two thousand years ago, a gigantic volcanic explosion created Lake Taupo. From the lake's northern tip, the country's longest river, the Waikato, sets off on its journey to the sea, rushing in swirling currents past the lodge to tangle in rapids and drop with resounding majesty over the Huka Falls, a thunderous curtain of sapphire water and diamond-bright spray.

In nearby forests red and sika deer sniff the air, crisp in winter, scented by flax flowers and spiced by kowhai and manuka blossoms in spring and summer. South lies Tongariro Park, with its three ancient volcanoes, the North Island's snow playground. North are the rumbling geysers and boiling mud pools of Rotorua. In fact, thermal activity surrounds Huka Lodge, as do magnificent forests with giant tree ferns drooping over sparkling pools and streamlets where kingfishers dive and bellbirds pierce the silence with their calls. Here, too, are plentiful rainbow and brown trout (over one thousand tons a year are taken from the lake and local waterways).

Rainbow trout were introduced into New Zealand in about 1884. They flourished. In the early 1920s an Irish angling enthusiast, Alan Pye, found his way to Lake Taupo. It was already reputed in fishing circles, and Zane Grey had spread news of prodigious catches in the area. Alan Pye acquired land and built a more than modest lodge. Huts were wood frames with canvas covers, but it was the meals and atmosphere that brought him fame. A fishing fly and a rod were named after him, and a New York angling club carried his name. Notable guests soon arrived, the duchess of York,

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HUKA LODGE IN NEW ZEALAND



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Charles Lindbergh and James Michener among them.

All this was in the past when Dutch businessman Alexander van Heeren bought Huka Lodge in 1984 and delivered his challenging brief to designer Virginia Fisher: "Just make it the best lodge in the Southern Hemisphere."

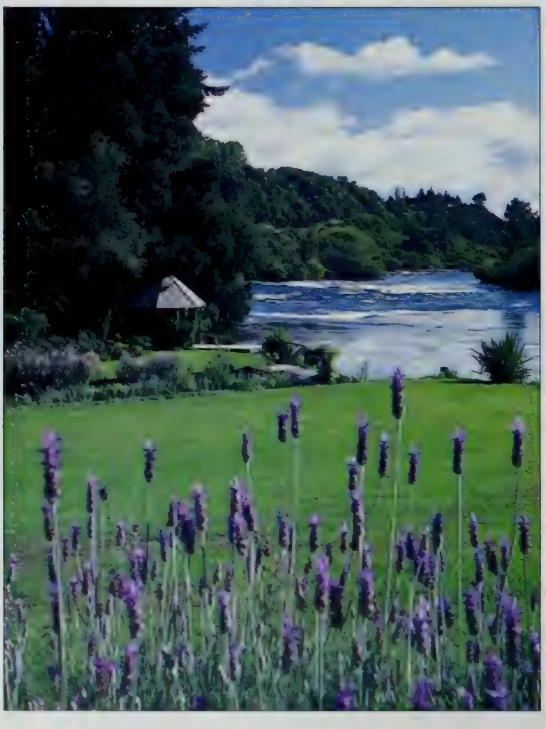
"I'd been there as a child," Fisher says. She returned, and she has "never been more stunned by a site," she says. "It was my first big job, but I was supremely confident. I had a tartan theme waiting to be used."

Plaid was an ideal choice for a place of such splendid isolation. Queen Victoria and Prince Albert had designs created for the decoration of Balmoral Castle on the River Dee, even going so far as to use tartan draperies and floorcoverings, and Fisher harked to Scotland for her inspiration. This antipodean hideaway, though, was no castle. "My little scout den" is how van Heeren describes the main lodge.

The existing building was extensively remodeled. Ceilings were lowered to lend a more intimate atmosphere. Native tawa timber floors were stained black, the ceilings themselves painted dense forest green. As work progressed, someone called the owner to report, "It looks foul." "Are you sure you know what you're doing?" van Heeren asked Fisher. She was quite sure she did. "I made him go away for the last two weeks, and when he saw it he loved it."

"My goal was to provide unpretentious comfort while emphasizing the drama of the setting," says Fisher. ABOVE: A balcony off the main room offers a view of the Waikato River. Fisher used "simple colors that wouldn't compete with the surrounding beauty." RIGHT: Blond oak furniture and local materials such as tawa timber and wool fabrics define a suite.





Though the lodge now has luxury accommodations, guests are drawn primarily by its idyllic setting and superb fly-fishing. LEFT: French lavender borders a prospect of the river as it rushes toward Huka Falls.

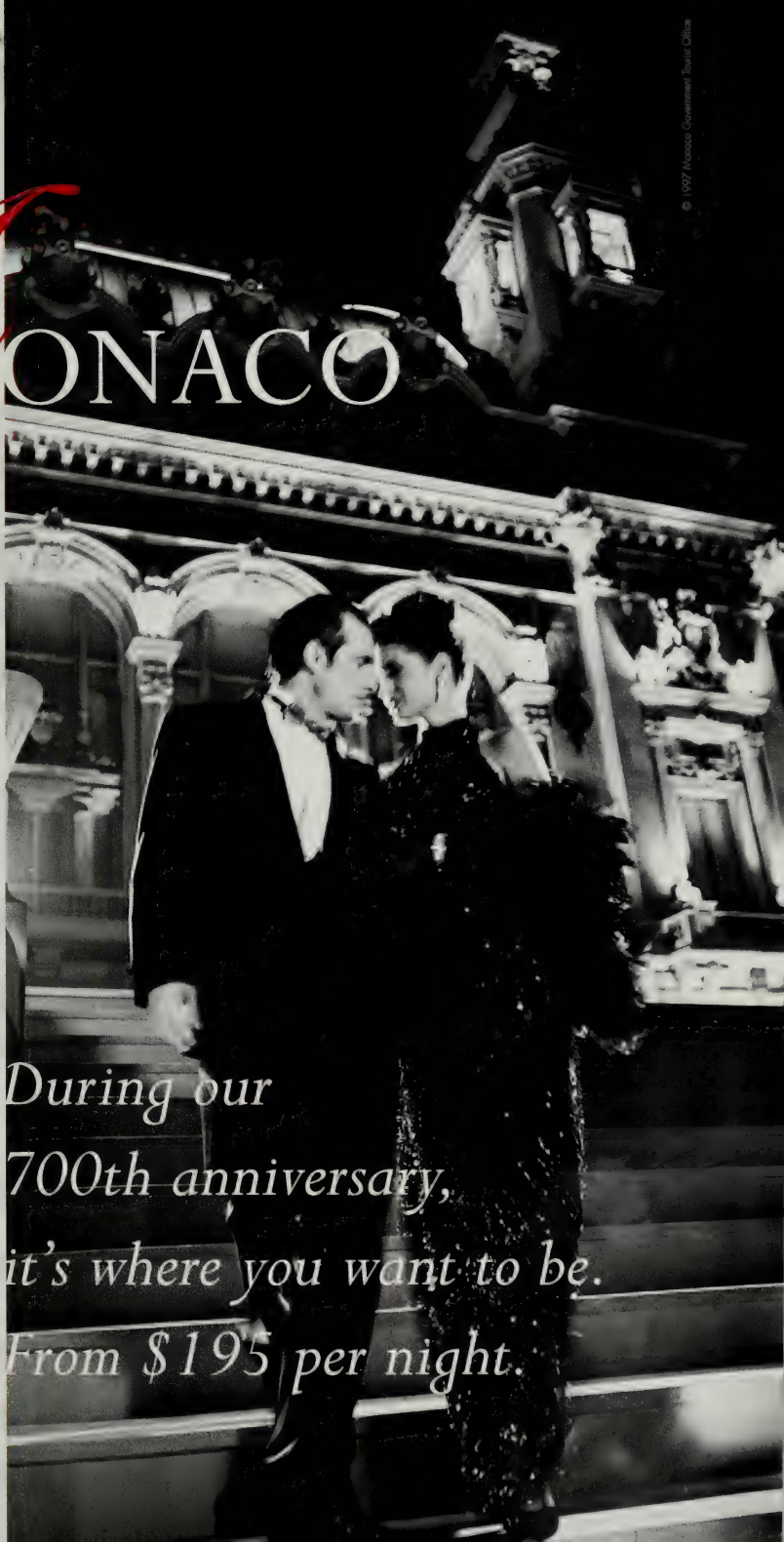
Now the lodge demanded antiques that would bolster her vision of the interiors as "strong, with no flash." The paintings were mostly bought by van Heeren in Europe, the country-style antique furniture sought out in New Zealand. Once again Fisher came under fire. A workman who was helping to carry the pieces in remarked, "I heard you'd picked up some old stuff, but these things were no good when they were new!" She laughed. She added quiet lighting, with a log fire glowing in the huge fireplace framed by rough timber. She lighted candles in the evening.

To "strong," another dimension was added: "romantic." This derives largely from the gardens. Landscape designer

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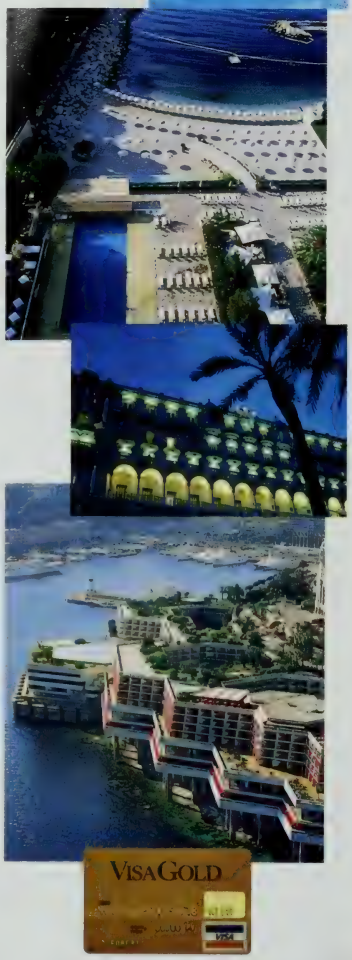
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HUKA LODGE IN NEW ZEALAND



The owner delivered his brief to designer Virginia Fisher: "Just make it the best lodge in the Southern Hemisphere."



ABOVE: Docked in Auckland, 150 miles north of Huka Lodge, van Heeren's 75-foot yacht, *Sirdar*, is available for charter. The state-of-the-art craft has a 3,000-nautical-mile cruising range and can sleep six. Fisher was asked to design the yacht's interiors. RIGHT: The mirror in the teak-paneled stateroom is framed with shells. BELOW: In the saloon, dark fabrics contrast with the bird's-eye-maple walls.



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Martin Keay had a backdrop of fifty-year-old conifers against which to plot lush flower beds and nurture the sinuous stream garden, formerly thermal pools.

In the chalets along the bank, colors are muted. Nothing distracts from the view of lawns descending to the river. The baths have their own surprise. A glass roof allows a glimpse of pines overhead. "Some guests don't fish at all," the designer observes, "but they love the feeling here. It's like being on board ship."

Though Fisher is too busy to be a dedicated angler herself, boats are something she relates to. In 1994 Alexander van Heeren bought *Sirdar*, a seventy-five-foot motor yacht that is available for charter, and gave her another typically succinct directive: "Just make it fabulous."

In the past, most guests at Huka flew to Auckland and traveled on to Taupo, barely glimpsing the Hauraki Gulf, the city's marine park, or the more northerly Bay of Islands, studded with some one hundred and fifty islands. *Sirdar*, which is docked in Auckland, now offers them an excellent way to see more of New Zealand's remarkable coast.

"*Sirdar* was tired," Fisher recalls. "In any case, the emphasis had to change. Before it had been used mainly by men." The stud height in the main saloon was increased by raising the deck heads and exposing structural ribbing, and much of the teak there was replaced with bird's-eye maple. Three motifs were used throughout: fish, naval themes and shells, including the frail nautilus, found in New Zealand waters. With its three-thousand-nautical-mile cruising range, *Sirdar* can voyage in luxury to the tropical islands of the South Pacific or explore the seas around New Zealand, anchoring in sheltered coves.

According to Maori legend, the North Island of New Zealand was originally a mammoth fish, hauled from ocean depths with a magic fishhook. The tail reaches up beyond the Bay of Islands to Cape Reinga. The eye is the two-hundred-and-thirty-square-mile Lake Taupo. And that's a pretty good fish story, as they'd admit on *Sirdar*, or around the fire at Huka Lodge. □

For more information, contact Margaret van der Walt at Huka Lodge, P.O. Box 6993, Auckland, New Zealand; telephone 64-9-308-9824.



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WE OUGHT TO INSIST THAT folks call us 'realtors' and not 'real-estate men.' Sounds more like a reg'lar profession."

—Sinclair Lewis, *Babbitt*, 1922

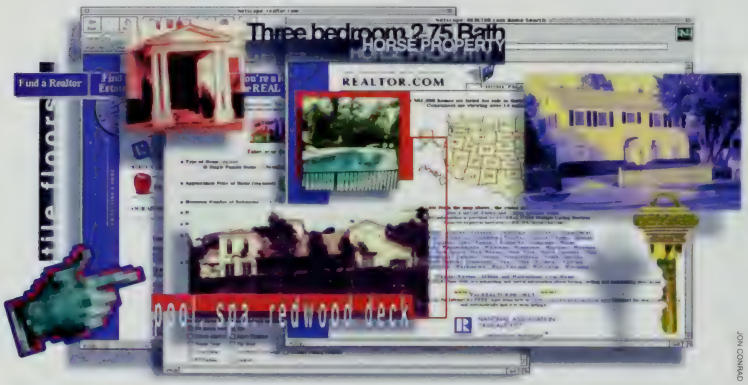
Regular profession or not, no business is more personalized than real estate except, possibly, the insurance business. But not even your insurance agent trots around with you and listens while you explain that you need special accommodations for Uncle Eustis and that you have very extraordinary needs in the way of a wet basement because your mate's hobby is mycology—that is, growing mushrooms. Before it is over and the deed is done, or transferred, your real estate agent has given you more detailed and personalized service than anyone else in sales.

If any line of work should be impervious to the restless improvisations of the fiends who populate Electroland, it ought to be real estate, but it ain't so. What the computer did to branch banking, it is now in the process of doing to the real estate business.

The trick, of course, is to simplify routines and procedures to the point that would-be customers are able and willing to perform services for themselves that others used to do for them at much greater expense.

"The question is, how long will it take people to trust the interface?" says Randy Johnson, the president of Independence Mortgage Company, which arranges mortgages electronically. "People see a screen full of stuff and ask themselves if they're going to get hoodwinked." In other words, we have to get comfortable with the idea that, when the urge to go house hunting hits us, we shouldn't get in the car; we should go to the computer and get online.

"None of us trusted the ATMs to start out with," explains Johnson. "Yet today most of us have to have something bad happen to persuade us to go inside a bank and deal with the tellers behind the counter."



JON CONNO

For those who are willing to turn on the computer to pick out a house, the Internet is beginning to excel. It is now easy to dial up a company called ListingLink, and shazzam! Staring back at you from the screen is a list of virtually every residential property for sale in the state of California. The list is subdivided by town and street for easy search. Each entry contains at least the bare bones, like price, number of rooms and basic amenities, plus—and this is no small plus—a photograph, in most cases. With a few more clicks and the usual waiting around that goes with the Internet, you may get even more pictures of the property that interests you.

> When the urge to go house hunting hits us, we should go to the computer and get online.

"Through our relationship with the California Association of Realtors, we have almost one hundred percent of the state online," says Jack Neal, ListingLink's president. "When you go into the California listings, everything you want to see is there. It's kept up to date because it's all downloaded daily, including the photographs." ListingLink and other services have or soon will have covered most of the heavily populated parts of the United States. Europe and Asia, at least for the expensive properties, cannot be far behind.

Please do not assume that shopping for real estate on the Internet is only for the weird, the wacky and the woozy. "A couple of years ago when the Internet was first proposed to me, I thought it was for the computer nerds, as we used to call them," says Elizabeth Stribling of Manhattan's Stribling & Associates, one of the city's top residential real estate firms. "I thought those people were going to be younger and building up their equity and perhaps might not be the type of buyer whom we can properly service."

According to Neal, ListingLink, which was started in 1994, is getting six million visits a month. So successful has the company become that last fall the *Los Angeles Times* bought into it.

Stribling's first awareness of how the Internet was beginning to change her industry came "when I was at a conference in Aspen of extremely high-end brokerage firms from throughout the United States," she says. "I met a gentleman from Chicago who listed his property on the Internet extensively and had great success. So I came back motivated to use it." Since then, "what has become apparent is that a certain type of person likes to do his or her own research," says

continued on page 92


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February 26, 1992: Chrysler minivans are named top safety choice in the passenger van category in Prevention magazine's Safe Car of the Year Awards.





October 11, 1995: Accompanied by the Whetstone HS Marching Band, Chrysler CEO Bob Eaton delivers the five-millionth Chrysler Corporation minivan to the Lombard family of Columbus, Ohio.



November 1, 1995: New Dodge Caravan is named Motor Trend's Car of the Year – first time a minivan wins the award. Second straight year that a Chrysler Corporation vehicle has won.



August 1, 1996: Chrysler Town & Country minivan named top safety choice in the 1995 passenger van category by Prevention magazine. (Anyone see a pattern developing here?)

Having invented the category, we at Chrysler Corporation knew that tampering with something as popular as our minivan would be a delicate operation. (Of course, introducing it in the first place was a bit chanc too.) But what we finally decided was that the greate risk was resting on our laurels. When making great car

Visit our World Wide Web site at http://www.chryslercorp.com, or call toll-free 1-888-GREATCARS. *Chrysler minivan owner loyalty at 63% in compilatio (January, February, March) sales period. †Always wear your seat belt.



May 15, 1992:
Multidisciplinary platform team convenes to begin work on the next generation of the minivan.



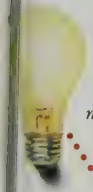
August 1, 1992:
Dodge and Plymouth minivans get optional sport handling suspension. Car pools across America become approximately 37% less boring.



September 18, 1992:
*Consumer Attitude Research announces that Chrysler minivans have the highest repeat purchase rate of any platform sold in the United States.**



May 9, 1993:
Sales of Chrysler minivans in Asia pass 2,000. Reports that minivan interior is more spacious than average Beijing apartment are unconfirmed.



July 15, 1992:
Platform team reads letters from minivan owners asking, "Why not put a sliding door on the driver's side too?"



March 10, 1995:
lesigned Chrysler, Plymouth, and Dodge minivans reach ealerships with features including dual front air bags,† tional dual sliding doors, Easy Out Roller Seats,™ and nough storage space for the most acquisitive of families.



April 18, 1994:
Fuel-door problem solved. (Sorry, but if we told you how, we'd have to kill you.)



September 15, 1993:
Problem: How to keep driver's-side sliding door from banging into fuel door.

id trucks is your goal, the right decision is usually irly obvious. Kind of like the idea of putting a sliding oor on both sides of your minivan, come to think of it.

62,583 new car and light truck buyers conducted during the '92 second-quarter

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HOUSE HUNTING IN CYBERSPACE

continued from page 88

Stribling. "These people, who use the Internet, scan the listings, make value comparisons, see about property values in particular locations, and then they'll call you up on quite an educated basis."

The shift is a major one for the industry. "The brokers felt that one of their edges as realtors was gone," Neal says. "They thought that one of the bases of their business was access to information and that if the public had it, why would they need a real estate agent? Some agents were uneasy about the Internet listings because the information was going to the public."

The sharper types in business have always looked for ways to manipulate communications technology to gain an advantage over competitors. In 1865 the fabled Big Jim Fisk built a telegraph line to Halifax, Nova Scotia, where he had a fast oceanic vessel standing by under a head of steam. At the news of Lee's surrender at Appomattox courthouse, Fisk wired his agent, "Go!" The ship made it to London two days before the first ship from New York reached the city with news of the surrender. With this advantage the agent was able to short Confederate government bonds for Fisk, who made a fortune in the London market.

Beginning with the telegraph and going on through the stock ticker, the telephone, the radio and now the computer, electronics have had the net effect of making markets of every kind more "efficient," as the economists say. By that they mean that if buyers and sellers have the same information at the same time, deals will be struck on the basis of business decisions, not through tricks like Fisk's or through the withholding of information.

The changes in real estate have been hastened by the demise of the exclusive listing, which, Neal says, has gone out of existence for all intents and purposes except in New York, a city celebrated for holding on to archaic usages of all kinds. He estimates that "eighty percent of listings are sold through another agent."

Besides making the residential real estate market more efficient, the Internet cuts costs for everybody and increases convenience. "I'm told, and we've found it to be true," says Stribling, "that when those who've found the listing on the Internet do call you up, they're knowledgeable enough that they're probably going to buy on the second or possibly even the first time out with a broker. So you aren't doing their education for them by foot."

For the customer who uses the Internet, the days of traipsing from place to place crowded into a real estate broker's car are gone. The duds and the no-goes are eliminated so that the list of places to look at is shortened to the hot possibilities. "Now you can see every house

continued on page 94

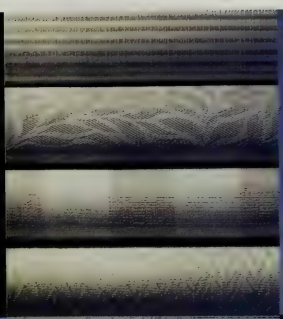




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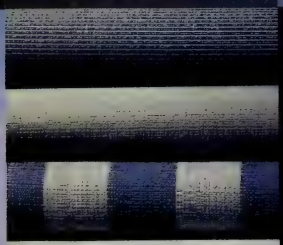
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HOUSE HUNTING IN CYBERSPACE

continued from page 92

for sale on your TV if you have one of those Web TVs," says Neal. "Pretty soon home shoppers will be looking around on the TV and then going out to see only what they want to see. So the industry knows it will be downsizing in the next few years. Already, nationally, the number of realtors decreases each year. Brokers don't make as much as they used to. Their margins have been squeezed very tightly."

By all reports, the people who first discovered that Internet real estate scouting is a blessing were those making long-distance moves. Until recently they had to hole up in a hotel while they looked at houses, or they made hectic over-the-weekend visitations, seeing sixteen homes in a day and a half. Once they'd moved in and learned more about the area, they often discovered that the pick they'd made was one they wished they hadn't, that they'd paid way too much for that particular house in that particular community.

Out there on the Internet now is at least one service that, for a fee, offers to provide buyers with the recent prices paid for comparable property in the same area. More precise information on this and other financial services must be held for another day, since some of this stuff can get complicated. What's simple enough is that we don't need to fly blind anymore.

For people on the move there is more on the Internet than illustrated real estate listings. A large and increasing number of cities, towns and counties have Internet home pages. They are easy to find, and though they come with a certain amount of de rigueur horn tooting, they often contain much useful information about the community. Not only is this usually an easy way to find out what schools, libraries, theaters, museums and hospitals are in the vicinity, but you can use the Internet to locate your putative new house on a map and see exactly how to get from the new house to these places.

Incidentally, the Bureau of the Census has a home page on the Internet. Whatever you may think of government in general, this particular suction cup on the Washington octopus is quite well organized and keeps getting better. As a result, this is another excellent place to look for the skinny on a town or region you're thinking about making your stamping grounds.

Rapid transit and railroad and bus schedules from your prospective new abode to the central city can be made to pop up on your screen. Whether the buses run on time, whether the automobile route you see nicely traced out in red on the map in front of you is in perpetual gridlock, is another matter. The Internet is an unparalleled resource for lists and locating objects in relation to each other, but assessment of quality is tricky and always will be.

Nevertheless, such services are making their way onto the Internet. There is one, schoolmatch.com, that attempts to do so, again for a fee. SchoolMatch sets out its methodology with great care, and while a parent may want more than this service is able to provide at this point, it certainly is helpful.

Which is all fine and good, but first you must find your dream house, tucked away somewhere on the Internet. □



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EXTRAORDINARY PROPERTIES ON THE MARKET

IRELAND, SWITZERLAND, MEXICO, MALIBU

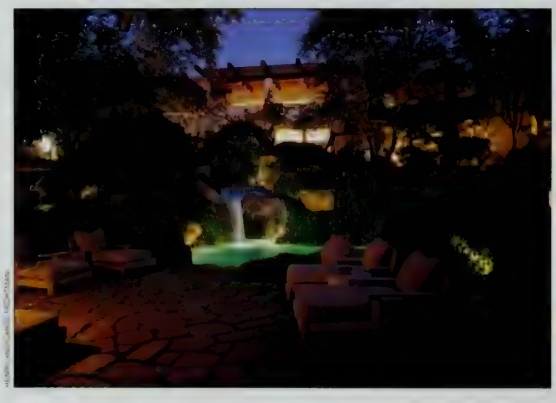


IRELAND

● John Huston

Director-writer-actor John Huston was master of the hounds when he owned St. Clerans in Galway, Ireland, from the 1950s to the 1970s (*AD*, Apr. 1992). He wrote in his 1980 autobiography, *An Open Book*, that the Georgian house, which "was one of the most beautiful in all Ireland," cost "a small fortune and the better part of two years to restore." Among the many improvements Huston made to the 45-acre property, which includes a pond, a trout stream, paddocks and woodlands, was a floor of black Connemara marble in the entrance hall of the three-story house. An arched window opposite the staircase offers a view of the ancient castle tower of St. Clerans, built in 1308. 850,000 Irish pounds ($1.35 million).

Charles Smyth, Gunne Estates; 353-46-22-110. David M. Harney, 213-482-0881.





SANTA YNEZ

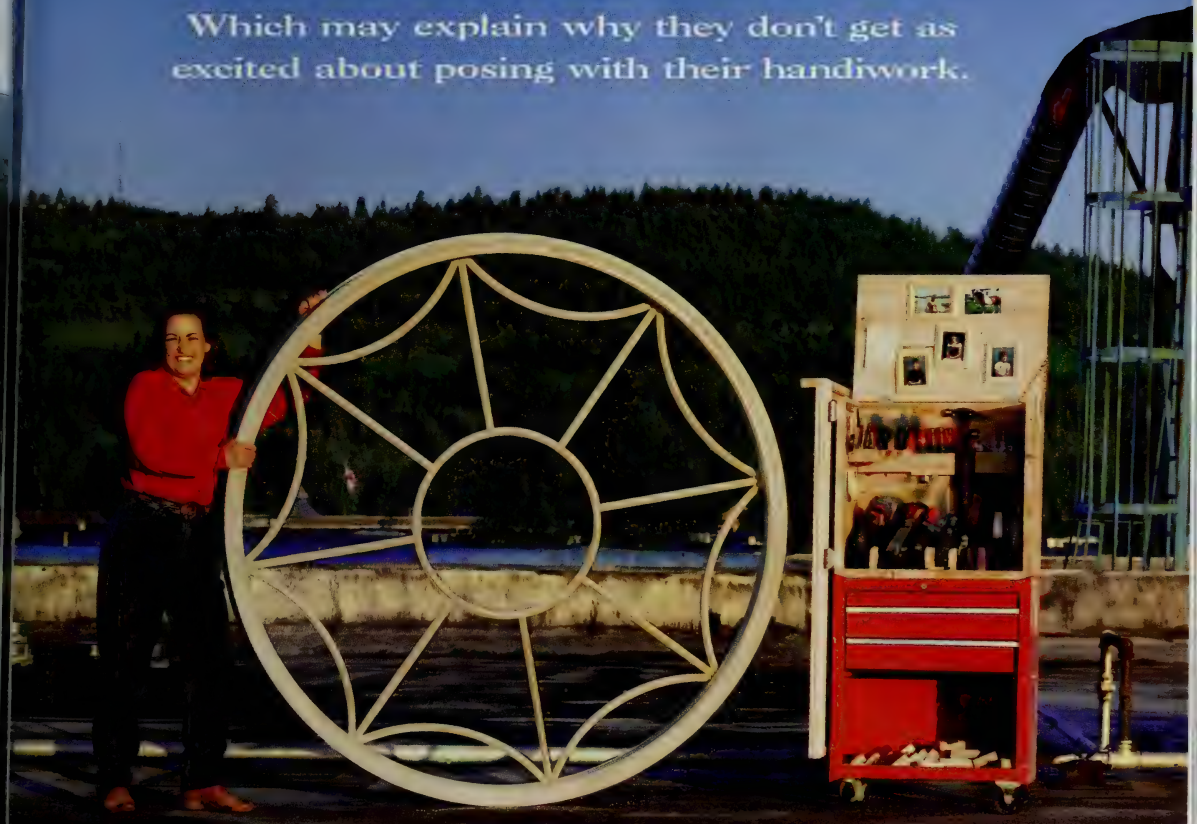
La Quinta Norte (*AD*, Apr. 1987), owned by television producer Douglas S. Cramer, is located on 110 acres of rolling hills in California's Santa Ynez Valley, a short drive from Santa Barbara. The five-bedroom, two-story residence has views from its terraces of its own 66-acre varietal-producing vineyard. The late Michael Taylor used indigenous materials for the interiors—the floors are of Yosemite slate, and sandstone boulders from nearby mountains form the pool and grotto. Taylor also designed the built-in furniture that is included in the sale. The living room chairs and sofa are made of plaster, covered with Haitian cotton; the dining table is of ash with a plaster base. The property includes guest residences, a barn/workshop, pool and cabana, and tennis court. $8.5 million.

W. "T" Hayer, T. Hayer & Assoc.; 805/688-9300.

continued on page 98

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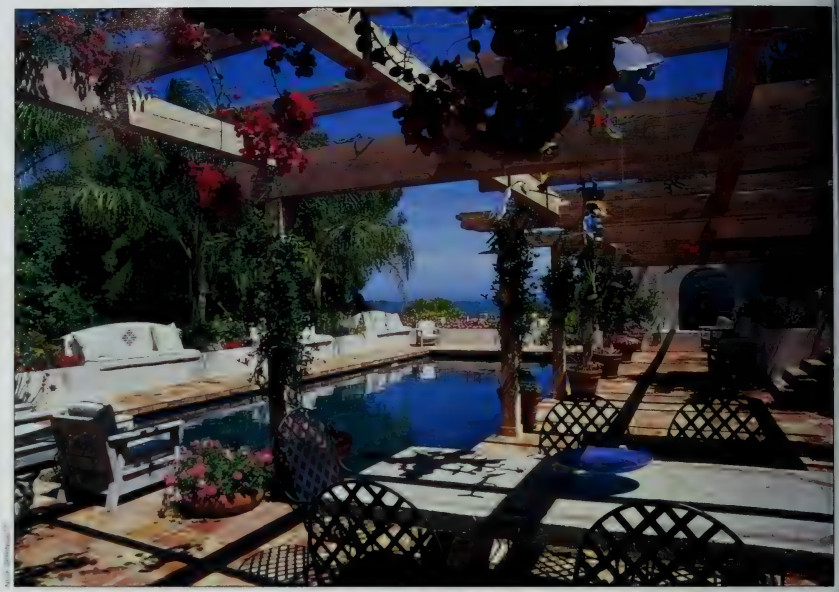
EXTRAORDINARY PROPERTIES ON THE MARKET

MALIBU

Julie Andrews

For years Julie Andrews and Blake Edwards enjoyed the view from their Paradise Cove residence in Malibu, which was renovated in the early 1990s by designer Ron Wilson. Wilson was so inspired by the location that he encouraged his clients to build a European villa on the site. "I felt like I was in Spain," Wilson says. The new 8,000-square-foot residence has views from Santa Monica to Point Dume. Terraces lead out to a pool and tennis court. Adjacent to the main house is a combined entertainment pavilion, guesthouse and office, with private beach access. $7.9 million.

Ron de Salvo, Douglas Properties; 310/777-6233.





SWITZERLAND

For the past five years, La Massellaz near Lake Geneva has been meticulously renovated. The farmhouse, which has five bedrooms with reception and game rooms and an adjacent barn, is at the center of a 200-year-old self-sufficient hamlet that has its own church and is surrounded by farmland. What was once the village bakery is now a guesthouse, and an original flour mill still stands. A small house attached to the church is rented to a well-known musical instrument maker, whose workshop is under the former dairy, which is now staff quarters. The approximately 44-acre estate has a secluded pool, a parterre, parkland and woods. 7 million Swiss francs ($4.8 million).

Peter Eden, Lord Francis Russell & Co.; 44-171-581-4488.

continued on page 100

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EXTRAORDINARY PROPERTIES ON THE MARKET



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A ca. 1930 black-and-white floor mosaic by Picasso in the entrance hall is a stunning reminder of the period in the 1920s and '30s when many artists, including Jean Cocteau and Max Ernst, visited Château de Clavary near Grasse in the south of France. When Sotheby's then chairman Peter Wilson bought the early-19th-century Neoclassical estate in the early '60s, it was in need of repair. He spent over 23 years restoring and improving it, all the while entertaining top collectors and artists of the day. The estate also includes a farmhouse, a guesthouse, a pavilion, a gatehouse and four swimming pools. 20 million French francs ($3.6 million).

Kartel Immobilier d'Entreprise; 33-1-42-22-42-43. Alan Russell, Russell Simpson; 44-171-225-0277.

NEW YORK

This apartment is rumored to have been done for a relative of the builder, so it has special details, like the coffered ceiling in the dining room that's covered with carved medallions," says Roberta Golubock of an eight-room apartment in the Dakota. Moldings, parquetry floors, hardwood doors, delicate gold-bordered porcelain tiles in one of the baths and the kitchen's huge iron gas lamp, which has been electrified, are all original to the 4,000-square-foot co-op. The apartments in the Dakota, which was built in 1884, have an abundance of fireplaces; this co-op has five. $2.75 million.

Roberta Golubock, Sotheby's International Realty; 212/606-7704.



COURTESY SOTHEBY'S INTERNATIONAL REALTY

continued on page 102



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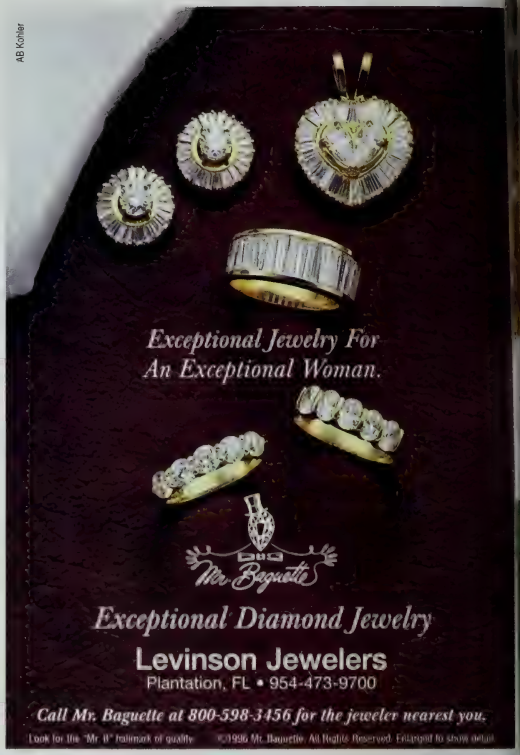
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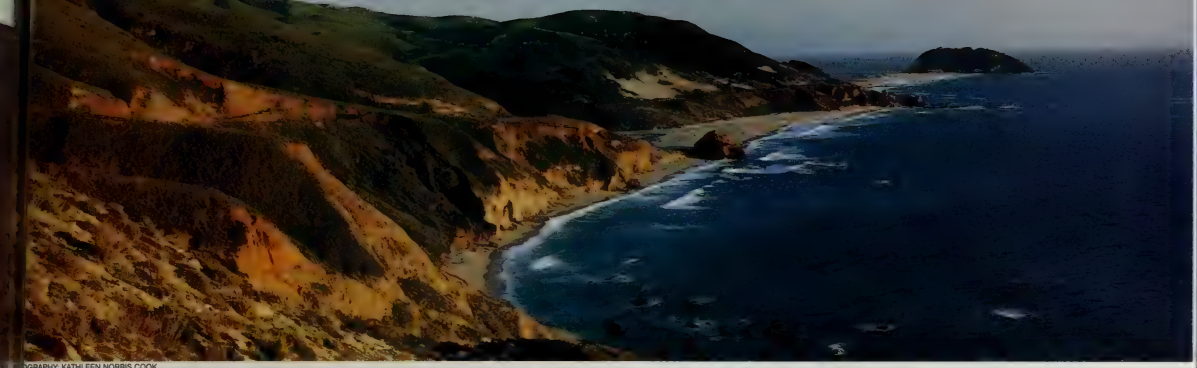


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OGRAPHY: KATHLEEN NORRIS COOK

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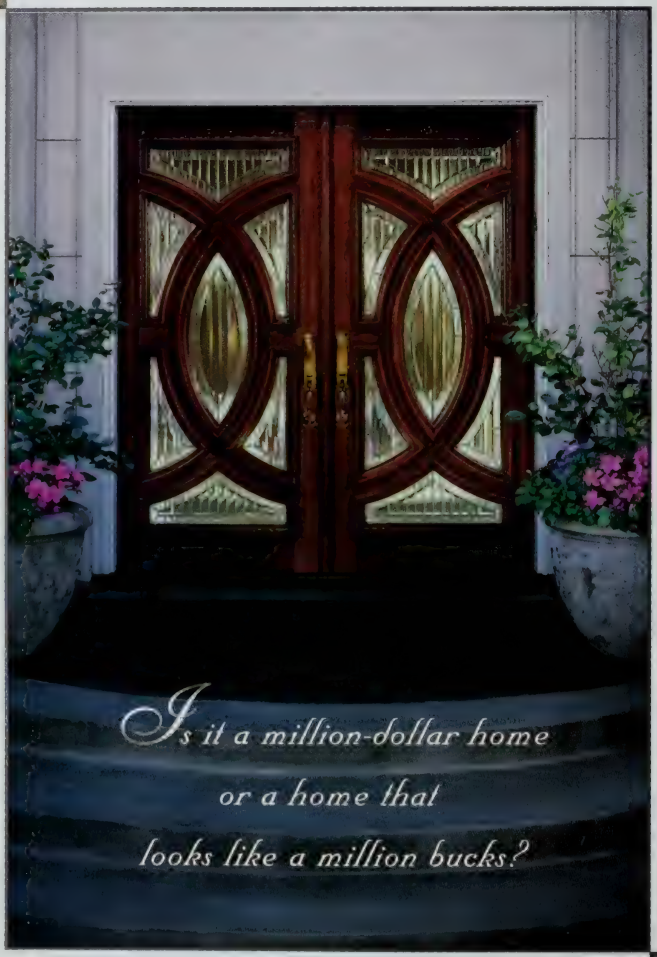


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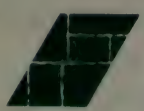
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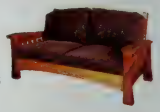


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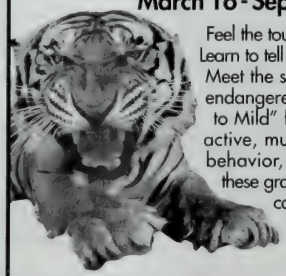
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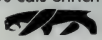
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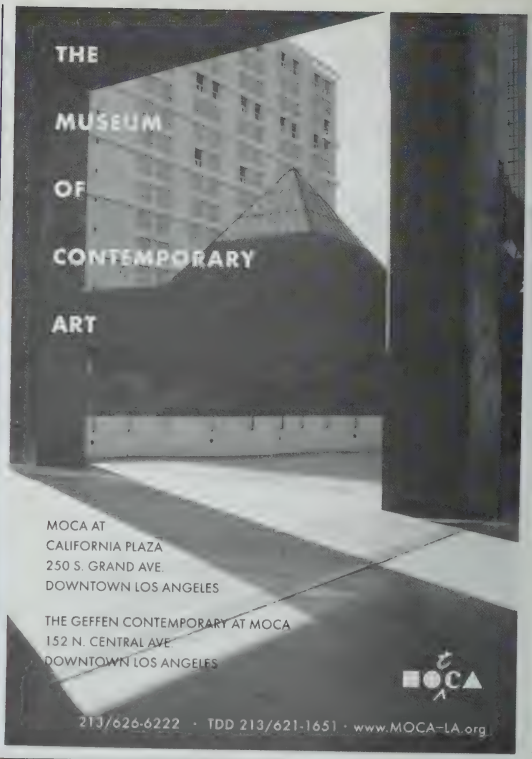
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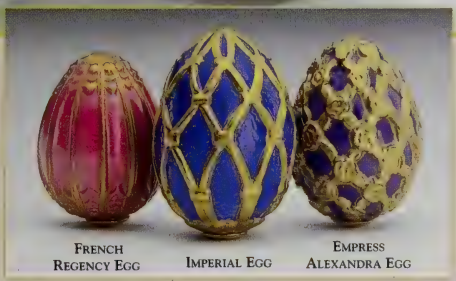
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In the late 16th century the Jesuit order purchased a rural estate near Mexico City called Jalmolonga and ran a sugar plantation and refinery there for almost 200 years. The property survived when the Spanish crown expropriated it in the 18th century and after Mexican revolutionaries set the buildings on fire in the 20th century. Hacienda Jalmolonga was renovated in the late 1960s by the daughter of the Dutch ambassador to Mexico; 23 donkeys were used to bring in the building materials. Lush vegetation surrounds the re-created early-17th-century Spanish colonial stone and plaster buildings, while grass carpets many of the courtyards. The chapel, part of the Jesuit legacy from the early 1730s, has an intricately carved stone façade, and the old sugar refectory and dome-ceilinged bakery still exist on the 37-acre property. $4.5 million.

Stephen N. Montgomery, Cushman Wakefield of Texas; 713/963-2845.







CAPE COD

Elevated above the Massachusetts shore at Cape Cod is South Bluff, an updated 1928 Colonial-style residence originally built as a summer retreat for a prominent Boston family. The waterfront property has steps leading down from woodland and landscaped grounds to a boardwalk over the beach, where a cabana with changing rooms, showers and sitting room stands before a deep-water dock. The master bedroom balcony overlooks the harbor, and there is a teak-and-holly-wood floor in the media room. A guest suite fills the first floor's east wing. The property, part of Oyster Harbors, a gated community, has a six-car barn/garage that houses the current owner's vintage car collection. $5.5 million.

Herbert S. Pheeney, Oyster Real Estate; 508/420-1000. □

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ARCHITECTURE

SHINGLE STYLE MODERNISM

ADDING A GUESTHOUSE AND STABLE TO STEVEN SPIELBERG'S EAST HAMPTON COMPOUND



The latest additions to the East Hampton, New York, residence of Steven Spielberg and Kate Capshaw are "referential, not imitative" of their predecessors, says architect Charles Gwathmey. The cedar-clad guesthouse, which has a two-story central volume and twin side porches, is, like the older barn/main house at right, "legitimate on its own terms."

Architecture by G[illegible]hmey Siegel/Interior Design by Naomi Leff
Text by Brend[illegible] Gill/Photography by Norman McGrath



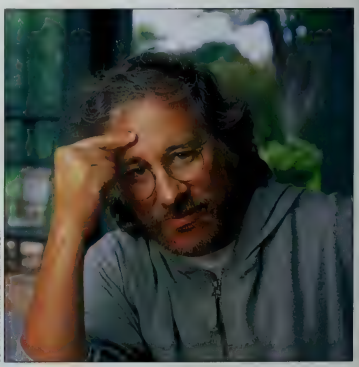
There is much to be said in favor of developing a property by stages. In doing so, one grows familiar with what has already been accomplished, which sometimes leads to making improvements to the original design. Moreover, as circumstances change, fresh opportunities arise, especially when additional property becomes available for purchase and a new and more generous overall plan can be drawn up and carried out.

Steven Spielberg and his wife, Kate Capshaw, have been the beneficiaries of precisely this sort of good fortune with respect to their estate in East Hampton. To begin with, in 1983 Spielberg bought a house with a few acres of land overlooking Georgica Pond. The house, being of no particular distinction, was torn down. Charles Gwathmey, of the New York architectural firm Gwathmey Siegel & Associates, who has designed a dozen or so houses in the Hamptons, was commissioned to fashion a family home that, at Gwathmey's suggestion, would incorporate an eighteenth-century Pennsylvania Dutch barn. The result was what might be considered a metaphor of a barn, well suited to its rural setting, along with a nonmetaphorical garage and gatehouse (see *Architectural Digest*, May 1988).

Some years later Spielberg acquired a small adjacent property, again with an undistinguished and therefore readily demolishable house, and again he called on Gwathmey, this time to give him a guesthouse. Having only to establish a certain cousinly relationship to the nearby barn by making use of the same shingled cladding, the guesthouse is an ingenious exercise in trim geometric forms, effectively joined to one another by an ample, skylit central gallery (see *Architectural Digest*, November 1994).

It turned out that during the long summers and occasional out-of-season weekends that the hospitable Spielbergs and their seven children were spending in East Hampton they felt the need for still more guest space, to say nothing of additional quarters for horses and vehicles. Luckily, the couple were able to purchase yet another plot of adjoining land, giving them several more acres along the shore of Georgica Pond. Summoned back, the faithful Gwathmey seized the op-

"A composition of object buildings in dialogue, defining outdoor space" was Gwathmey's concept for the Spielberg compound. ABOVE: From across Georgica Pond, the structures are, from left, the new guesthouse, stable and caretaker's quarters/garage, the gatehouse and main house.



JONATHAN LEVINE/GAMMA LIAISON

"The design opportunity for me was investigating the formal essence of a barn, a process Steven supported through each phase of the project," says Gwathmey of Spielberg (above). OPPOSITE: The oak-trussed living room "rotunda" is just inside the guesthouse's front entrance.







"The decision to go with American country and Arts and Crafts meant we took a very relaxed approach," says interior designer Naomi Leff. OPPOSITE: A pair of Stickley chairs rest on an Elizabeth Eakins rug in the double-height living room. The bridge links the guest bedrooms.

ABOVE: A stone counter, at left, divides the kitchen and the dining room, which features a painted oak floor. A mix of antique and custom-made Windsor chairs surround a table from Kuttner Antiques. On the fireplace wall is a 19th-century oil.

portunity to put on his landscaping hat and reorganize the entire property in such a way as to ensure a coherence between the three structures already in place and the three that the Spielbergs wished him to create—a second guesthouse, a garage with staff bedrooms above and a stable, to be accompanied by a dressage ring and two paddocks.

As developed, the site plan provides driveways that wind from building to building with a minimum of fuss. One long, level stretch, paralleling the pond and lined with rows of linden trees, has the air of an avenue of considerable grandeur. At the new guesthouse, it widens into a brick-paved parking area, with the terraced entrance porch on one side and a low wall of brick steps on the other. The steps serve both as a block for mounting horses and as bleachers for anyone caring to watch equestrian activities in the dressage ring.

The most striking feature of the two-story guesthouse is a gently curved zinc



"In a house where the exposed structure is so dynamic," says Leff, "nothing should compete with the architecture." RIGHT: The south-facing, skylit kitchen bay surveys the dressage ring, beyond which lies the caretaker's quarters/garage.

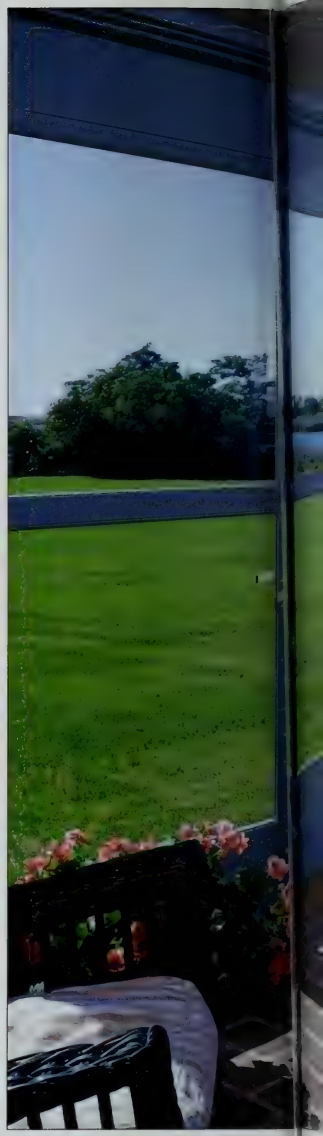


ABOVE: Among the pieces in one of two bedrooms that overlook the living room are a rare Pennsylvania dower chest and a 19th-century horse weathervane from Sotheby's. Elizabeth Eakins rug. BELOW: The bridge gallery spans the front entrance. Laura Fisher Antiques rug.



roof, whose gray tones complement the driftwood-gray cedar shingles and the painted wood trim of the exterior. The entrance façade of the house is so perfectly symmetrical as to seem like a child's toy radically expanded in scale; Gwathmey describes it in more grown-up terms as manifesting "a counterpointal silhouette." Embracing a view over a sloping lawn to the pond and the opposite shore, the rear façade is equally balanced, equally toylike. At either end of the house are identical porches, screened and open to the breezes in summer and glassed in as soon as cold weather comes.

The interior of the guesthouse reveals a lighthearted symmetry of design similar to that of the exterior. A cylindrical double-height living room divides itself into halves, with a brick fireplace and chimney acting as a hinge between them. Just under the cedar-paneled ceiling floats a geometric construction of immense wood beams, defining what is known, with a slight slippage in architectural nomenclature, as the rotunda. To the left of the entrance, one steps down into an open dining room and kitchen, whose green stone counters extend into a bay with a wide band of windows surveying the dressage ring and a sharply pitched skylight calculated to



capture a maximum amount of southern sun. To the right of the entrance is a room matching in proportions the dining room/kitchen and containing a pool table and a television viewing area. In a skylit bay that is a twin of the kitchen's is Steven Spielberg's informal office.

A double flight of stairs flanking the living room leads up to a transverse balcony. There, one gains access to a pair of bedrooms and baths identical in every structural detail and furnished so much alike that no guest could possibly feel less favored than any other guest.



"The furnishings both complement and create a slightly different mood from the look of the other buildings," says Leff. The brick-paved breakfast area becomes a traditional porch when screens are substituted for the glass door panels. Leff's selection of simple wicker pieces was made "in deference to the landscape."

Presiding over the choice of furnishings in the buildings that make up what the Spielbergs call Quelle Farm was interior designer Naomi Leff. She was able to take aesthetic advantage of the couple's collection of American Arts and Crafts specimens—stout Stickley Morris chairs are in the guesthouse living room, slender Windsor chairs are in the dining room, sturdy oak tables are everywhere.

The most obviously utilitarian of the new buildings is, as one might expect, the garage, which in turning its back on the public road acts as an effective optical boundary to the landward portion of the estate—beyond here, it appears to be warning unwary visitors, be dragons. On its upper floor, the garage abruptly transforms itself into charming cottage-like apartments for the Spielbergs' caretaker and a temporary nanny or two. Its big, pleasing spaces have been designed with exceptional attention to detail: In one bath, light bounces from a skylight through a curving frosted-glass wall to an otherwise shadowy area of the room in a way that amounts to a feat of magic.

Also utilitarian in purpose but by far

the most romantic-looking building on the property is the stable, painted red and white and with a gabled roof covered with old-fashioned cedar shingles. The stable holds four commodious box stalls, a tack room, office and hayloft, and, like the main house, it has a metaphorical aspect. According to Gwathmey, its traditional appearance is intended to establish a link between the land on which it stands and the farm on the far shore of the pond, of which the Spielbergs' property was once a part. In Gwathmey's words, "Stylistically, the new stable relates to the barns and other outbuildings of the old farm. It's an attempt in architectural terms to make visible, however ambiguously, the close relationship between past and present." As if to confirm the attempt, from its roof rises a weathervane in the form of a rampant dinosaur, a nod to one of the most popular of Spielberg's many movie hits, *Jurassic Park*. Here on Georgica Pond, among new lawns and mature orchard trees, past and present are indeed one. □



"Steven's aesthetic is more literal than mine, which is abstract and reductive," says Gwathmey. "Working with him was provocative in the collaboration, interpretation and invention involved." LEFT: The stable's weathervane pays whimsical homage to Spielberg's film *Jurassic Park* and its new sequel, *The Lost World*.

OPPOSITE: For the vaulted guesthouse, whose entrance faces the dressage ring and paddocks, Gwathmey "rejected a stylistic replication of the vernacular in favor of an architecture of geometric and volumetric clarity," he says. BELOW: The stable "recasts a part of the original farm, forming a historical tie."









BALINESE AFFAIR

A DESIGNER EXPERIMENTS WITH NATIVE MATERIALS AT HIS ESTATE IN UBUD

Interior Design by Amir Rabik/Text by Carol Lutfy
Photography by Tim Street-Porter

Amir Rabik was a stranger to Bali when he first visited it from his native Madura in 1967. Bali was still recovering from a volcanic eruption, and he had been warned about the hardships life held there. "It was considered anything but a paradise," the designer recalls. "My first impression was of a small, dirty place overrun with pigs and dogs."

But by 1975 Rabik had made his peace with the island. He not only relocated permanently to Bali, he also threw away his training as a lawyer to become a vocal advocate of its natural beauty and formidable artistic legacy. Indeed, for the past 20 years Rabik has used the island as a base from which to embrace and celebrate all Indonesian arts. At the same time, he has worked as one of



"All the structures are made from materials on the property," says Amir Rabik (top), whose estate on Bali serves as a laboratory for his designs. OPPOSITE: Using bamboo, coconut and alang-alang, Rabik erected a four-story living pagoda topped by a meditation room.

ABOVE: "I've tried to create an ideal tropical living and working environment by adapting local materials," says Rabik. In the living area of a guest pavilion, which has a terrazzo floor, are an armchair of coconut with shell inlay and terra-cotta pots covered with bamboo.



Bali's most visible architects and furniture designers, cooperating with local craftsmen to develop new uses for such environmentally sound materials as coconut wood and bamboo.

"For me, it's always been necessary to alternate between creating my own work and appreciating the creativity around me," Rabik explains. "One cycle feeds off the next."

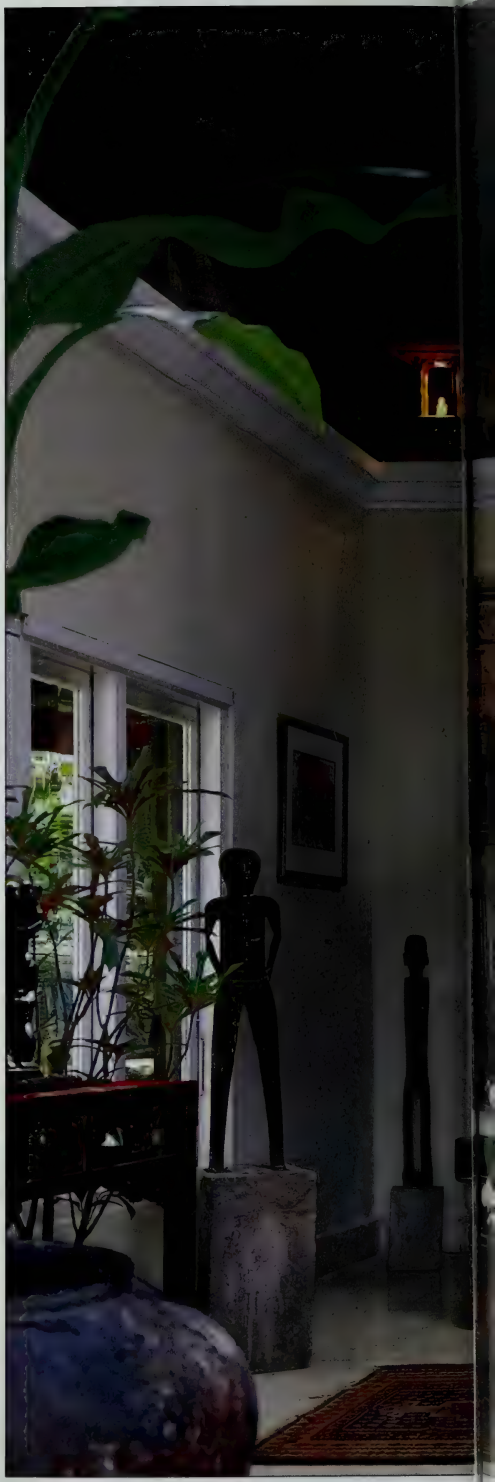
As one of the first Indonesians to actively promote the country's indigenous crafts, Rabik has helped spur a cultural renaissance in his homeland. He bolstered the art of ikat weaving, for example, by reviving more than three hundred patterns from islands as diverse as Sumatra and Sulawesi. He has supported dance troupes and musical groups from all over Bali. He has also acted as cultural ambassador for visitors from the West.

In 1995 Rabik organized a sailing trip to Irian Jaya, Maluku and Timor for a group of Western curators, painters and musicians. "After that trip I was so proud to be Indonesian," he says. "From the primitive world of Irian Jaya to the sophisticated gold culture of Maluku,

ABOVE: A raised open terrace "looks back to the two banyan trees I planted for my two sons," says Rabik. "The carved stone table is my astrological altar table, made from three pieces of volcanic stone, and the dining table is made of teak framed with coconut."

"MY FIRST IMPRESSION WAS OF A DIRTY PLACE OVERRUN WITH PIGS AND DOGS."

RIGHT: Within the main house, located in the center of the compound, is the designer's own living area, furnished in what he terms "an Oriental orgy." An antique Chinese wedding bed, cabinet and altar table are joined by sculptures from Timor, Borneo and Bali.







RIGHT: An intricately carved and gilded antique Balinese door that is framed by carved volcanic stone serves as the entrance to the main house. Sculpture is from Timor. OPPOSITE: A loft area in the house contains a bed from Madura with carved bird mosquito-net holders.



BELOW: A corner of the main house is "one of the most significant areas on the property," says Rabik. "The veranda faces the central temple of the residence. I do a lot of thinking in this spot." The view past the lotus pond extends over frangipani and heliconia to a distant valley.

the level of creativity and ingenuity was awesome. I don't know any other people as artistically skillful as Indonesians. Their hands are part of their religion."

Rabik's own Ubud estate is more than a one-note ode to Indonesian style, even if indigenous inspiration is everywhere. The first impression is not of the buildings, many of which are hidden. It's of the collision of sounds (cicadas, pheasant, a rushing river) and the sensuality of textures (velvety green moss, rich brown earth, smooth sun-bleached stones).

His original concept was based on the layout of a traditional Balinese compound, but the idea, like the surrounding landscape, has grown a bit unruly over time. The estate is a jumble of thatched bamboo and coconut pavilions, brick structures ornamented with intricate sandstone carvings, and landscaped terraces for outdoor living. Stylistically, the twelve main buildings run the gamut from a shrouded cave house

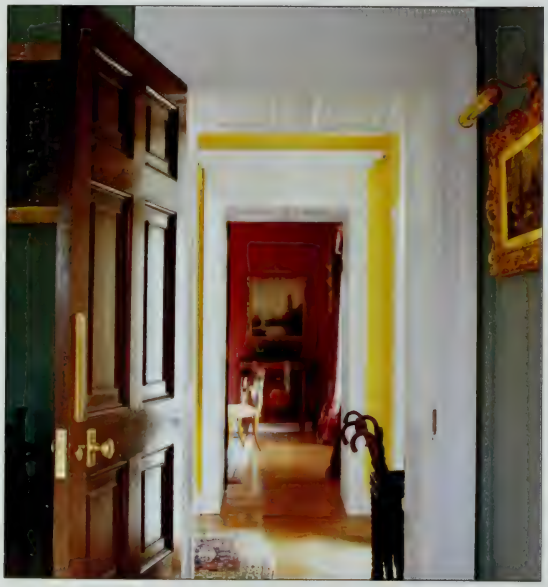
continued on page 199



AN IRISH REVIVAL

RENOVATING AN AMERICAN FAMILY'S EIGHTEENTH-CENTURY ESTATE IN COUNTY LIMERICK







"It's a comfortable country house that reflects its period," New York–based interior designer Mariette Himes Gomez says of her American clients' Georgian residence in southwestern Ireland. TOP: The structure dates to the early 18th century.

ABOVE: A view from the living room through the entrance hall to the dining room shows the elaborate overdoors and bright hues that distinguish the spaces. "Irish houses are typically very colorful inside. That consideration was important to us."

Architecture by Michael Healy
Interior Design by Mariette Himes Gomez, ASID
Text by Steven M. L. Aronson
Photography by James Mortimer

Green, blue, brown, in all their shades of dark and brightness, lay folded together across the stretching acres in a colour-tranquillity as absolute as sleep," wrote the Irish novelist Kate O'Brien of her native Limerick. Thanks to its exceptionally fertile terrain, this corner of southwestern Ireland is known as the Golden Vale, and it is a land of plenty indeed: The county is celebrated alike for its guipure lace and its "lovely lasses," and Limerick bacon—not to mention Limerick butter, made from the milk of cows that fed on the rich grassland—was long considered unsurpassable.



Limerick architect Michael Healy restored the building's missing front second story, punctuated the façade with sash-timber windows and added a wing. Three hundred-year-old trees shade the gravel path leading to the entrance.

Today one of the finest estates in all the Golden Vale is Hollywood House, so called because of the perky proliferation of holly bushes on the property. "It was an anniversary present from my wife," says the owner, a New Englander whose great-grandparents were born in Ireland. "She grew up in the country. I'm a city kid, and she decided I was animal-impaired—she said, 'This guy could use a farm.' " From the list that she proceeded to put together of all the over-fifty-acre properties for sale within a two-hour drive of Shannon Airport, Hollywood House stood out: a medium-size early-eighteenth-century Georgian country house on a hundred and thirty-five acres. "It was exactly what we wanted," says the owner. "The whole package—the house *and* the property. It was an incredible piece of land: one-third forest and parkland, two-thirds farm. And after an easy flight from the States, we





"The residents have an extensive collection of nineteenth-century paintings, and that played a large part in the overall decoration," Gomez points out. LEFT: A late-18th-century fireplace with tole urns and Siena marble warms the living room. Landry and Arcari carpet.



could go back in time two hundred or three hundred years." He wanted to buy the place on the spot and only hoped that the owners, who had been farming it for a quarter of a century, could be persuaded to stay on. "We said we wouldn't do it unless they stayed. They did, and we built them a wing."

The new owner saw in the fourteen-room house, which had been reduced over the years to a single story in front and two stories in back, the promise of all it could become—that is, once it was returned to its original century, with its basic structure made the same as it had been in the 1700s. "We'd restored Georgian houses before, so we knew we could restore this one," he says, adding, "All our kids were born in Georgian houses." He hired a local architect, Michael Healy, who went on to take the roof off, put back the second story in front, add a third story in back and build a wing. And far from stinting the existing house, Healy embellished it with ornate ceilings and traditional up-and-down sash-timber windows. Then the

ABOVE: "The living room is a perfect place for afternoon tea." The highboy, left, is the only American antique in the house. A circa 1790 fiddleback mahogany table stands before the bay window. Old World Weavers sofa fabric. Low table and stool velvets from Clarence House.



"THE OWNER WAS ABSOLUTELY INSISTENT THAT IT BE AN AUTHENTIC EIGHTEENTH-CENTURY IRISH COUNTRY HOUSE."





"The couple asked that the rooms convey a sense of permanence, as if the house had been in the family for generations." ABOVE: "All of the woodwork in the kitchen was crafted in Ireland." Victorian majolica pieces are aligned atop the cabinets.

LEFT: "Because the residents bring other family members, friends and guests with them when they visit, the formal dining room had to accommodate large parties. They love to entertain." The crystal, including the circa 1850 chandelier, is from Waterford. Landry and Arcari carpet.

façade was painted a good steady yellow, not too bright. The architect recalls, "No matter what I suggested to the owner, he'd say, 'Is there a historical reference for this particular detail or design solution?' He was absolutely insistent that it be an authentic eighteenth-century Irish country house."

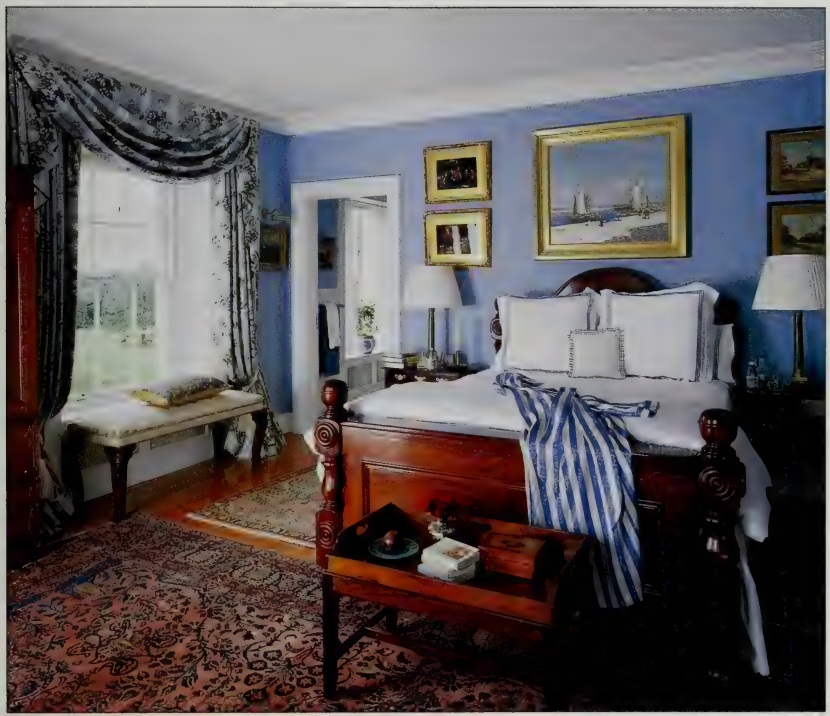
The four-bedroom wing for the former owners was attached to the house at the kitchen, from which it fanned out to form part of a cobblestoned inner courtyard. Beyond a grassy outer courtyard, Healy constructed several stables and three coach houses out of indigenous limestone (bought off an old mill on the docklands in Limerick City that was slated for demolition). Since the family was keen on horses and this was the best riding area in the west of Ireland, it made perfect sense to buy the thirty-acre property adjacent to Hollywood House and build a humpbacked bridge across a river so they could ride all the way to the neighboring hunt club. Tennis also played a part in the family's recreational life—to the point where the very first





LEFT: The bookcases in the library, one of which conceals the television, were designed by Healy in a Georgian style. A butler's tray table and a George III tub chair are near an Irish fireplace inset with colored Siena marble. The sofa fabric is from Christopher Norman.

BELOW: "We needed to find a handsome double wardrobe for the master bedroom, as it didn't have any closets—nor do any of the other bedrooms," notes Gomez. "The walls were painted blue to create an atmosphere of quiet gentleness." Drapery chintz is from Scalamandré.



thing built had been a court. "We put a twelve-foot stone wall around it so we don't see it and we can continue to feel like we're there three centuries ago," the owner says.

To decorate the house, he and his wife enlisted New York–based interior designer Mariette Himes Gomez, who had done both a ski lodge and a place on the New England shore for them. They told her they wanted a happy and very Irish house. "What I'm known for is vanilla rooms," Gomez concedes, "but here I showed I could get color into my work." Indeed, on this project she played with a full palette: She had the center hall painted yellow,

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"The estate is a retreat for the family where they can enjoy horseback riding, which is one of their favorite pastimes." ABOVE: The renovated tile-floored tack room, arrayed with antique furnishings, retains its original thick stone walls.





NEW YORK GRAND

NEOCLASSICAL FLAIR IN AN UPPER EAST SIDE APARTMENT

Interior Design by Thomas Britt, ASID
Text by Michael Webb
Photography by Jaime Ardiles-Arce

Ten years ago Thomas Britt remodeled the second floor of a turn-of-the-century town house on New York's Upper East Side, creating a bachelor's apartment with the scale—though not the size—of a grand Parisian *hôtel particulier*. The owner loved the order, proportions and Neoclassical elegance of his opulent salon while realizing that when he started a family, more rooms would be needed. Happily, the two lower floors became available, so when he married, he and his wife decided to stay put and enjoy another collaboration with their favorite designer. They encouraged Britt to indulge his fantasies and draw on the past, giving the couple what the wife calls a "grand tour" that takes in Napoleonic France, imperial Russia, Venice and the Orient.

The first task was to open up the spaces. "Both floors had been massacred when

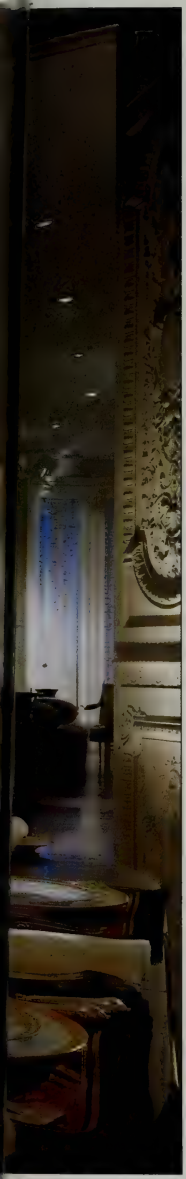
For clients on Manhattan's Upper East Side, Thomas Britt incorporated two new floors into a small apartment that he had previously worked on. The emphasis in the living room, says Britt, "is on French designs of the Napoleonic empire and Bourbon restoration, but there is a lively mix of sources." Kentshire winged candelabra.



The former bedroom was converted into the dining room, now furnished with an Empire-style table and gilt-and-gesso Empire-style chairs designed by Britt. "I have a special fondness for Neoclassicism. It has to do with the laws governing scale and symmetry."

the house was chopped up into cramped apartments, and the original staircase had been removed," says Britt, who employed the architectural skills of a colleague, Peter Napolitano, to strip out the additions and restore the handsome proportions of the interiors. The major change on the second floor was to reduce the size of the kitchen in order to add a powder room and to turn the bachelor's bedroom into a formal dining room across from the living room. "We took the bed and club chairs downstairs and put in a dining table," says Britt, making the project sound much simpler than it was. The *faux*-limestone walls, Régence double doors, draperies and framed prints were carried over, but it proved hard to find a table that satisfied both designer and clients. Eventually an Empire-style table was built, and copies were made of four gilt-and-gesso chairs of the same period. As a result, there is a pleasing symmetry and consistency in the two principal public rooms.

To link the three floors,





ABOVE: A garden-level sitting room, part of the new space, opens onto the courtyard through French doors. The silver-leafed wallcovering was chosen to "capture the natural light." Manuel Canovas sofa fabric; Schumacher pillow check.

RIGHT: Draperies that envelop the wife's study "give the feeling of being inside a tent," Britt points out, "and the sheets of mirrors beneath them create the illusion of depth and space." Austrian Empire chairs from Bernd Goeckler Antiques.



Britt created a spiral stair of mahogany with gilt spheres, inspired by the ones made for Charles de Beistegui's Château de Groussay at Montfort l'Amaury, near Versailles (*Architectural Digest*, January 1981). "I'm familiar with old New York houses and understand what's involved in penetrating two thick floors," Britt says, "but there were a few little problems." The effort was well rewarded, however, for the curves of the stair provide a dramatic addition to the new master bedroom, in which the old bed, re-covered and canopied in ruby velvet, is surrounded by



lacquered and gilded bookcases. Britt, who as a student at Parsons School of Design painted the Venetian bedroom that is on view at the Metropolitan Museum of Art, decided to cover the walls and club chairs and to fashion the draperies out of the same shade he used for the bed. And the bed's canopy serves as an aedicula —a shrinelike enclosure— that makes the room feel even more spacious than it is. Light reflects off the gilding that accents the shelves, stair banister and bindings and picks up the soft colors in the antique dhurrie rug.

In sharp contrast with this evocation of a Venetian palazzo is the wife's study and the adjoining hallway; both are draped to suggest a campaign tent in which Napoleon might have planned a battle. Ivory cotton, bordered in beige and black, parts to reveal mirrored walls, and the folds are echoed in the elaborately carved, sensuously curved Austrian Empire chairs. Bamboo blinds add a note of informality, here and on the floor above.

The stairs spiral down to a sitting room with French windows that open onto a

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LEFT: In the master bedroom, Britt canopied the Queen Anne–style bed and covered the walls in the same shade of red. The 19th-century architectural engravings are studies of friezes. The Neoclassical bust is from Agostino Antiques.

ABOVE: "I love the idea of combining bedroom and library," remarks Britt, who lined three sides of the room with bookshelves. "All the books I read are in my bedroom." The mahogany spiral staircase was added to join the three floors.

AN ASPEN SUMMIT

PUBLISHER MORTIMER ZUCKERMAN TRANSFORMS A TIRED A-FRAME INTO A STRIKING MOUNTAIN RETREAT



Architecture by Jaquelin T. Robertson, FAIA
Interior Design by Christine Gordon
Text by Susan Cheever
Photography by Dave Marlow

ABOVE: Architect Jaquelin T. Robertson, who created a compound in Aspen for Mortimer Zuckerman, engineered a snowmelt system to keep all walkways clear. OPPOSITE: "You have to satisfy a client's needs," says Robertson. "But if the house can't be used well by others, it's not successful." A Frank Stella work hangs in the great room.



RIGHT: The other side of the great room overlooks the Aspen valley. Designer Christine Gordon, who divides her time between Aspen and England, mixed English antiques with contemporary furnishings. Rug from Aga John. Pillow trim from J. Robert Scott.



I think that skiing is incredibly therapeutic. That *whoosh* at the beginning, and then you can't think about anything else except where you're going. At the end of ten days your head is clear, you feel so relaxed and you think, 'I needed a vacation!'"

Mortimer Zuckerman's green-gabled Aspen chalet, with its mass of windows and plump chenille sofas, is the place where he does what he calls relaxing—a regimen that includes catching the first lift up the icy mountain in the morning, skiing nonstop until early afternoon and then unwinding après-ski with a few sets of tennis or some yoga. After dinner, where banter ranges from the GNP to the novels of Anthony Trollope, Zuckerman loosens up some more by writing editorials, reading piles of economic analysis and research or retiring to his library to chat on the phone about the European Community or NAFTA with the likes of Henry Kissinger and Bill Clinton.

Zuckerman, who went from a Montreal childhood to Harvard Law School to parallel real estate and media empires—he owns a Manhattan skyscraper, developments in Boston and Washington, D.C., *The Atlantic Monthly*, *U.S. News & World Report* and the *New York Daily News*—first visited Aspen a decade ago. He fell in love with skiing (he has broken his collarbone twice), and he was delighted by the majestic landscape, the natural beauty of the Roaring Fork Valley and the Aspen lifestyle: skiing, fly-fishing, hiking and horseback riding. "It was enchanting," remembers the mogul-loving mogul. "I rented a house. Aspen isn't just spectacular in the winter. It's also spectacular in the fall and the summer. It's heaven."

But if Aspen is all Mort Zuckerman knows of heaven, trying to build in Aspen is all he needs of hell. "As a result of a loss of rationality," says Zuckerman, who turns pain into humor even faster than he turns land into buildings, "I decided I wanted to own my own house here."

Architect Jaquelin T. Robertson of Cooper, Robertson & Partners and designer Christine Gordon, whose own Aspen house is near Zuckerman's, were given the daunting job of turning a neglected A-frame once owned by writer Leon Uris into Zuckerman's personal Rocky Mountain high.

But Aspen's byzantine construction rules and zoning ordinances caused months of delays—not Zuckerman's favorite thing. "You have to be certifiable to build in Aspen," he says. "The permit process and the construction process are enough to drive you nuts. The project took two and a half years,

OPPOSITE: An oak-leaf-patterned linen covers the walls in the dining room. A 19th-century English brass chandelier hangs over the sycamore table, which is surrounded by rush-seat ladderback chairs.



"A house is very personal," says Robertson, who spent two and a half years on the project. "Like a gynecologist, an architect probably knows too much." RIGHT: In the library is a leather chair from the Ralph Lauren Home Collection.



and it's the single most costly venture in square feet that I have ever undertaken.

"I wanted a simple mountain house," he adds. "Something without pretense where anyone would feel comfortable putting their feet up—that's my standard. I wanted the house to pull in the natural setting, and I wanted the views to be part of the visual ecology."

The views from the house are spectacular. The snowy peaks of Independence Pass shimmer to the east, the long slope of Ruthie's Run is to the south, and to the west lies Maroon Peak. But the house itself was less than spectacular.

"It was grim," says Robertson, who transformed the A-frame into a graceful mountain compound linked by staircases and opening onto a heated pool. "It was the most depressing place I had ever seen, and it had been just plunked down on the mountain. The hardest thing was trying to site it and the spaces around it. It's right along the fall line; it had to look as if it wasn't about to fall down or slide away."



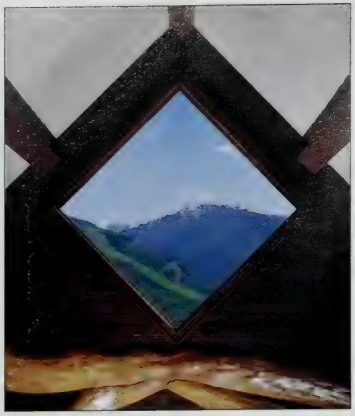
"I came to Aspen when friends urged me to take up skiing again," says Zuckerman, who is based in New York. LEFT: In the hallway to the guest suites, a pair of English Windsor chairs bracket a French lath-front cabinet.

The house is very simple, but Robertson had great ambitions—to create a new American mountain vernacular that has the enduring elegance of an Austrian chalet or a Tuscan hill village. "There is no American ski town that has good architecture," Robertson says. "Look at how traditional cultures have built on hillsides. They don't do stupid things like defy nature. Americans want things that change every few years and that look ridiculous in twenty years."

With a new roofline, cedar cladding, a series of gables, a dramatically placed diamond-shaped window and a softly curving balcony that bellies out at the center, Robertson made an architec-

OPPOSITE: Gordon separated the sleeping area in the master bedroom from the sitting area by raising the bed on a dais for unobstructed views. Drapery fabric from Cowtan & Tout. Bedcovering from Pratesi. Throw by J. Robert Scott.





"AS A RESULT OF A LOSS OF RATIONALITY, I DECIDED I WANTED TO OWN MY OWN HOUSE HERE."

LEFT: A diamond-shaped window, set high in the great room and visible from the media room, provides a dramatically framed panorama of the surrounding mountain landscape.





tural silk purse out of the original structure.

To warm up the interior and frame the views, Christine Gordon used such natural materials as stone and distressed wood combined with sumptuous furniture in soft colors and a variety of English bibelots and antiques. "I wanted to maximize the feeling of being in Aspen, where you can really sense the majesty of the mountains," she says. "The house had to be totally comfortable so the dog could have the run of the place, but at the same time I wanted it to be sophisticated enough so that, say, Arafat and Netanyahu could hold a summit conference.

"In Aspen you can only have one wood-burning fireplace," she adds, "so I made it as big as possible. It became a focal point of the house." She grouped three sofas and a

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ABOVE: "The terrace off the great room is used for lunches during the summer or après-ski cocktails," says Gordon. "The views go from Independence Pass in the east to Snowmass in the west." Tablecloth fabric from Old World Weavers.

"When I broke my collarbone skiing, I went to the hospital and they gave me laughing gas," says Zuckerman. "For two hours I was Robin Williams—the doctor said I had to stop talking so he could fix it." RIGHT: The pool is between the main house and the guesthouse.



ART

NATURAL HISTORY ILLUSTRATION

VIBRANT IMAGES FROM AN AGE OF DISCOVERY

By John Cuadrado

In seventeenth-century Holland such mild-mannered flowers as the tulip and the hyacinth were denounced by impassioned moralists as manifestations of vice, evidence of unbridled luxury and wicked excess.

Perhaps they were right. Tulips had only recently been introduced from the East, and examples with unusual markings brought extraordinary prices. During the 1630s a single bulb sold for 13,000 guilders, an amount sufficient to feed a small city. In 1636 such a sum could purchase 400 tons of grain, 123 head of livestock, 6,440 gallons of beer and wine and 25 tons of butter and cheese, with plenty of change left over. Extravagance was not confined to flowers; it applied in varying degrees to rarities from all orders of the natural world. New trade contacts with the Levant, and voyages of exploration to the Americas and down the coast of Africa to Asia, brought all manner of strange flora and fauna to the attention of Europeans. Such was the fascination engendered by these discoveries that princes, aristocrats and financiers filled their castles with encyclopedic collections of shells, bones and other "wonders"; sent fleets to fetch exotic animals for their menageries; and built salt-water pools to try to accommodate fish from distant seas.

In an era long before the advent of photography, information about such exciting discoveries needed to be recorded and disseminated. An adequate description of the color, form and physical characteristics of a plant or animal specimen could hardly be conveyed by words alone. Pictorial delineation did the job more clearly, quickly and efficiently. As the fashion for natural history increasingly permeated society, both new arrivals and more familiar European species were studied and classified, then drawn and engraved to serve as plates in natural history books of aston-



ABOVE: *The Red Bird of Paradise*, Daniel Giraud Elliot, 1873. Hand-colored lithograph; 23¾" x 18½". Elliot, a cofounder of the American Museum of Natural History in New York, collected more than 1,000 bird specimens from around the world, many of which are featured in his series of monographs. Kenyon Oppenheimer, Inc., Chicago.

OPPOSITE: *The Superb Lily*, Robert John Thornton, 1799. Hand-colored engraving; 19" x 14". Thornton left the practice of medicine to pursue his passion for botany. The pages of his book *The Temple of Flora* are filled with vivid portrayals of flowers in romantic landscapes. Donald A. Heald Rare Books, Prints and Maps, New York.





LEFT: *Citron with Cricket*, Maria Sibylla Merian, early 18th century. Copper plate engraving, 14" x 10". In 1699 Merian, one of the first great female botanical artists, traveled to French Guiana, where she spent two years drawing the plants and insects that appear in *Insects of Surinam*. W. Graham Arader III Galleries, New York.



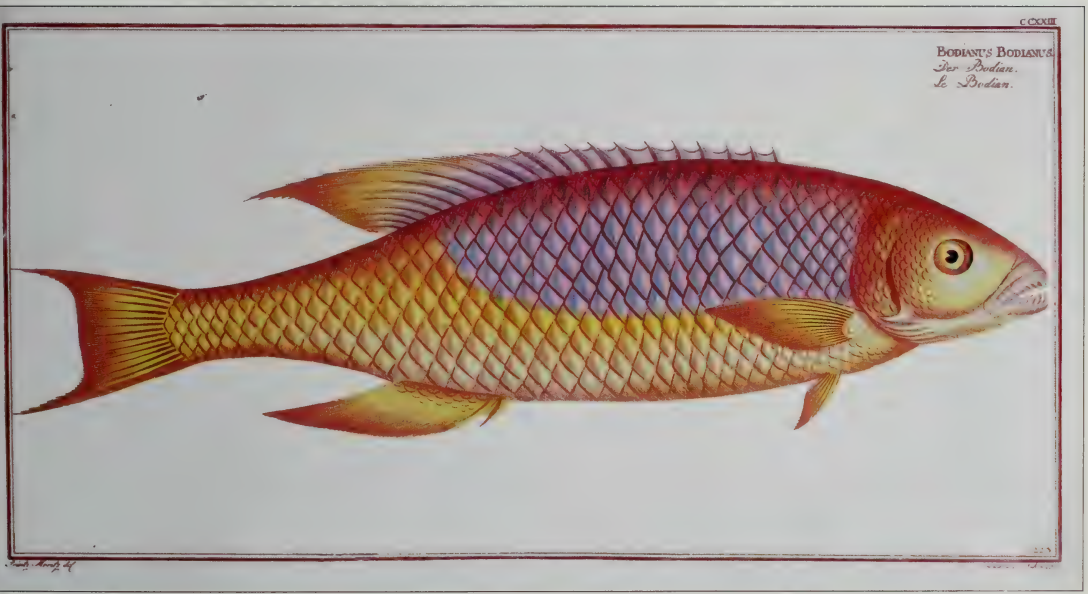
ABOVE: *The Grey Fox*, Mark Catesby, 1754. Hand-colored etching; 20½" x 14¼". In *The Natural History of Carolina, Florida and the Bahama Islands*, the first book devoted to the natural history of North America, Catesby portrayed animals alongside plants that suggested their habitat. Cheryl M. Newby, Inc., Myrtle Beach, South Carolina.

ishing quality. These appeared by the score in the seventeenth, eighteenth and nineteenth centuries. Tremendous sums of money and incredible care were lavished on such editions, which frequently betray a tension between scientific accuracy and the desire to present images pleasing to the eye. The best volumes achieve both.

It is fortunate that the botanical and zoological discoveries that began during the age of exploration came at a time when an emphasis on "truth" increasingly characterized the study of nature. The direct observation and accurate representation of the natural world had not always been of concern. Natural history illustration in Europe had been limited for centuries to primitive herbals and bestiaries, inventories of the plant or animal kingdoms noteworthy for their lack of veracity. The illustrator of one herbal truly spoke for his profession when he boasted, "I make plants every day of which God never dreamt." The advancement of printing and graphic technique and the new scientific ethos led to the abandonment of the crude, stylized woodcuts typical of the herbal and the bestiary. Instead, technically superior metal plate etchings and engravings and, later, lithographs were produced, making possible more detailed prints of greater verisimilitude.

The finest natural history illustrations were precise portraits of plants or animals, not mere artistic impressions. Lengthy observation was fundamental to a true scientific rendering. Ideally, a draftsman would have many live speci-





TOP AND ABOVE: ***Chaetodon Fasclatus*** **and** ***Bodianus Bodianus*****, Marcus Elieser Bloch, 1785–97. Hand-colored engravings; each, 7½" x 14½". Bloch's** ***Ichtyologie*** **provided 432 full-color renderings for enthusiasts of fishing, a sport that was quite fashionable in the 18th century, especially among ladies of the court. Ursus Books & Prints, Ltd., New York.**

mens available for study. He or she would identify significant attributes and learn to recognize and ignore peculiarities incidental to particular examples but atypical of the species. The artist would take care to eliminate distortions caused by light and shadow and to reproduce structure, tissue and color with painstaking accuracy. In the case of a botanical illustration, this might mean recording the exact number and arrangement of petals, the curvature of stems, the number and form of stamens, the veining patterns of leaves, and the hues and textures of all elements.

Unfortunately, conditions were rarely ideal. All too often, draftsmen were forced to work from dried plant specimens or from animals that had been

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CLEAN RUSTIC SPACES

A SMART UPDATE REVITALIZES A WEEKEND HOUSE ON LONG ISLAND

Interior Design by Thad Hayes
Text by Pilar Viladas
Photography by Scott Frances

To the first-time visitor, this East Hampton house, with its shingled exterior, stone foundation and comfortably low-key interiors, appears quite at home in its wooded surroundings; indeed, it seems to have been there for some time. But that isn't exactly the case. In its original incarnation, it was a charmless dwelling—a "*faux* barn," in its owner's words, more tract house than country house, that sat on a patch of lawn in the middle of six rolling acres densely planted with scrub oaks. To the woman who had just bought it—and to New York interior designer Thad Hayes—the house presented, to put it mildly, a challenge. "I had a fantasy of what a little house in the woods should be like," the owner recalls. The existing structure, with its gypsum-board interiors and chopped-up spaces, was not it.

Hayes, who had designed the owner's Manhattan apartment with contemporary art and twentieth-century French furniture, knew that his client's fantasy could be realized but that it would be impossible without transforming the



"It's slightly Adirondack, slightly Scandinavian, slightly Japanese," says Thad Hayes of a house he reworked in East Hampton, New York. Light-hued pine and a fieldstone chimney define the living area. The low table and the cabinet in foreground are by George Nakashima.





LEFT AND COVER: The designer rebuilt the existing staircase, adding bowed steel supports. Below the stair is Cindy Sherman's *Untitled Film Still #48*, from 1979. Mission oak-and-leather rockers flank the Roycroft demilune side table.





"This was a tract house trying to be a barn," recalls Hayes (above). "The client and I decided to keep the beam structure—otherwise, we really tore the whole place apart."

exterior of the house—and the landscape around it—as well as the inside. "The house wasn't connecting to the ground," he notes. Hayes, who was a landscape architect before he studied interior design, called on an old college classmate, Douglas Reed, a landscape architect in Cambridge, Massachusetts. "Our client wanted a dramatic demarcation between the domestic realm and the native woodlands," says Reed. "So we developed the idea of a 'domestic precinct,' with a garden as an extension of the house, and three informal glades joined by a walk."

The more cultivated area just around the house is laid out in a rectilinear fashion, with a series of terraces defined by stone retaining walls and a wood grape arbor that lead down to the most prominent of the glades, which

HAYES TORE DOWN THE GYPSUM BOARD AND PUT IN LIGHT PINE BOARDS FROM FLOOR TO CEILING.

Slatted Old Hickory chairs join a table that Hayes designed in the new dining area bay. Hayes also fashioned the lantern light fixture. The pillows are covered in Navajo blanket fragments. The banquette and welt leather are from Edelman.





contains the free-form swimming pool.

In what the owner describes as a mixed blessing, the house was blown off its foundations in a storm soon after it was purchased. "It gave me the chance to rip off the ugly siding and use shingles instead," she explains. It also gave Reed a chance to recommend a new stone foundation that better connected the house to the landscape he was busy designing. Meanwhile, Hayes replaced all the windows in the house (and added several new ones) and enlarged the dining area/kitchen and the front entrance.

Working within the house's existing exposed post-and-beam structure, Hayes tore down the gypsum board and put in light pine boards from floor to ceiling. "I thought the inside would be great if it just became a pine box," he says. "That way, the structure blends into the walls, without contrasting with them or dominating them." A dark-stained pine floor completes the "box." Hayes also designed a new fieldstone chimney that emphasizes the vertical thrust of the double-height room. The living space flows seamlessly into the dining area/kitchen, where a new bay window contains banquette seating for the dining table. Two guest bedrooms complete the first-floor layout.

At the top of a new staircase with graceful bowed steel supports, the designer cleared out a warren of rooms to create an open space for reading, working and watching television and an adjacent master bedroom and bath. Bookcases along the gallery railing provide privacy for the owner, who spends much of her time there when she isn't entertaining. "It has a peaceful, Zen-like quality," she observes, though friends often crowd the room to watch movies.

When it came to furnishings, designer and client sought pieces that harmonized with the house's barnlike feeling. "I'm a minimalist at heart," reports the owner, "and so is Thad." Hayes concurs: "My client likes clean, simple things—nothing too fussy." Unlike the tone of the owner's New York City apartment, the aesthetic they had in mind was both rustic and sophisticated. "I'd always wanted to have Arts and Crafts furniture," the owner says. "And even the more recent furniture—the Old Hickory pieces and the George Nakashima table and cabinet in the

OPPOSITE: The kitchen continues the house's spare aesthetic. "We tried to keep it simple," says Hayes. "The stone for the counters took a while to find—it's somewhere between granite and marble." Barstools are by George Nakashima. Wolf range. Sub-Zero refrigerator.



ABOVE: Upstairs, Hayes took down walls to create a media room where the owner works, reads and watches television. He designed the ottomans, covered in Edelman leather, and the low table, which was crafted by David Robinson. Clarence House club chair fabric.



"I SEE IT AS MORE SCANDINAVIAN THAN AMERICAN COUNTRY."

living room—has links to the Arts and Crafts Movement."

The pair traveled to antiques stores and flea markets all over New England to come up with just the right things. "It wasn't one-stop shopping," remarks the owner. Hayes then designed the master bedroom furnishings, which, he says, offer "a bit more of a fifties take" on country furniture. Both the dining table and the low table in the media room upstairs were crafted by David Robinson from Hayes designs; the low table's legs were inspired by a 1950s Japanese table owned by Hayes. Combined with the upholstered furniture that Hayes covered in quietly monochromatic fabrics, these pieces speak of a house where



good design is highly prized, but never at the expense of comfort.

Hayes finds that the house strikes a balance between the modern and the rustic. "I see it as more Scandinavian than American country," he says, while his client sees a more Adirondack aesthetic in the interior. "What drew the owner to the house was the site," notes Hayes. "There's a real calmness to the architecture, and the pine goes a long way to unify the spaces." For her part, the owner says, "What amazes me is that so many people love this house, because to me it's very personal and idiosyncratic. But I think that people respond to the house's human quality. It puts everyone at ease." □

"I'm drawn to clean, modern design," says Hayes. "The big gesture here was cladding every wall, ceiling and floor surface in wood." In the master bedroom, he designed the bed, the night table and the dresser. "The tramp art mirror was my inspiration." Elizabeth Eakins rug.



COLOMBIAN EVOLUTION

COLONIAL-ERA ETHOS FOR A FARMHOUSE OUTSIDE BOGOTA

Interior Design by Juan Montoya, ASID/Text by Jeffrey Simpson/Photography by Tuca Reines



"The house is in the Republican style," says Juan Montoya of an early-nineteenth-century farmhouse he recently expanded and redesigned. Located in an upland valley an hour and a half from the Colombian capital of Bogotá, the residence now serves as "a weekend retreat for my client, where she can come with her family to relax," he explains.

The New York–based Montoya, who grew up in the country's Caribbean lowland jungles, as well as in the many cities around the world to which his diplomat father was posted, remembers houses like this from his childhood. The style is called Republican because it proliferated on the working estates that flourished in the early years of South American independence, when the northern part of the continent was wrested from Spain by "the Liberator" Simón Bolívar. "My memories of this kind of house," says Montoya, "are of freedom, openness and meals that lasted for hours. There were lots of places for a child to explore.

"My client bought this property because she was attracted to the land," he continues. "The house, with a core dating to 1820, was never meant for luxury; it was the center of a working cattle ranch, a hacienda. She decided that she would put the land

"The idea was to update the house for today's living by opening it up, while preserving its Republican style," says Juan Montoya (left) of a residence near Bogotá, Colombia, he recently designed. The early-19th-century house is the centerpiece of a flower-growing farm.

ABOVE: Montoya cut large new windows into the house's original adobe walls and paved the entrance courtyard with local granite. OPPOSITE: The carved doors open to an interior courtyard with two late-19th-century Colombian sofas and hall lanterns designed by Montoya.




ORQUIDEAS NATIVAS DE COLOMBIA
HOMENAJE AL CAUCA



OPPOSITE: Pre-Columbian figural pots and jars rest on the mantel in the living room. Montoya divided the space into two seating areas and made a low table out of an antique cutout window frame. The kilim-style fabric is from Quadrille. Clarence House mohair.

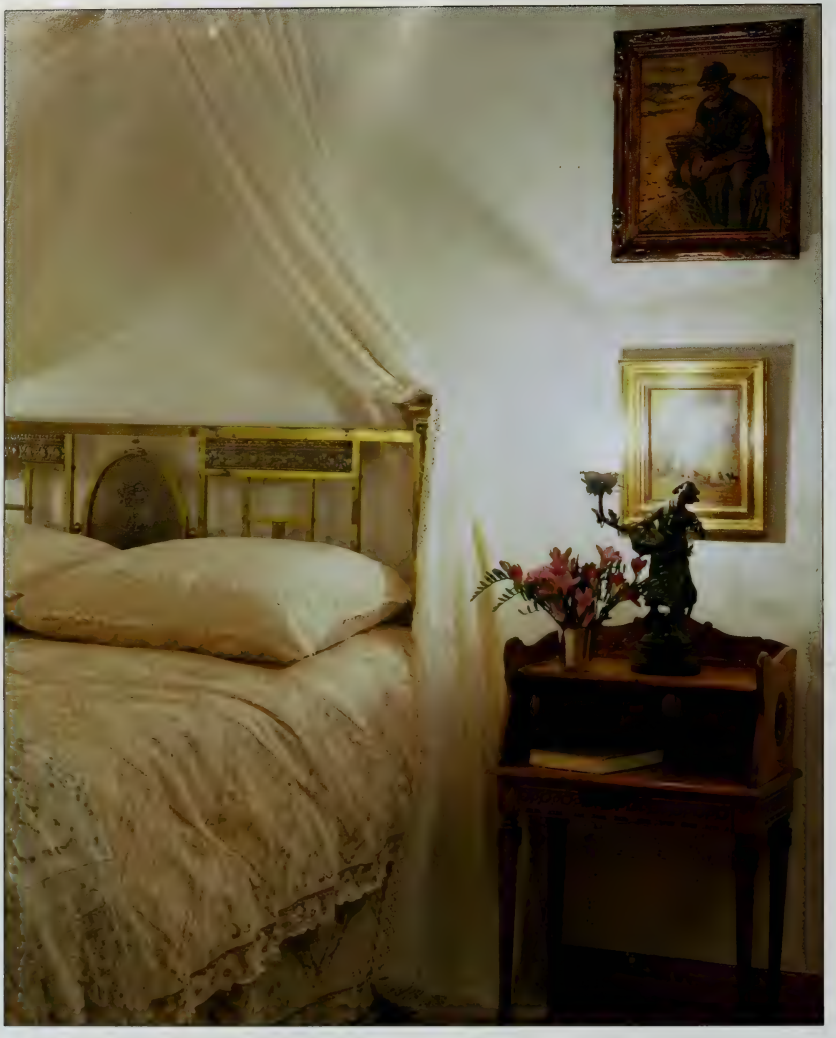
ABOVE: "I added the stained glass so that the sun would reflect prisms of light into the room," he says of dining room doors that open to the garden. A 19th-century Russian chandelier hangs above the Montoya-designed table and the 19th-century Portuguese chairs.

to work growing flowers for export."

The new owner asked Alberto Groot Saenz, a Colombian structural engineer of Dutch descent who has won prizes in the Netherlands for his work and who happens to be Montoya's brother-in-law, for help in enlarging the house. Groot Saenz took on the project, working with his brother Hernando, an architect. As the plans developed, the three realized that they needed assistance with the aesthetic point of view.

When Montoya became involved, he began to see the whole residential property in terms of how it related to the site. "Originally these houses sat quite out in the open," he explains. "They could be approached from any side. I had to think in terms of protection and privacy."

Montoya suggested turning the house in on itself by expanding it around interior patios. The house would be surrounded by walls and reached by a bridge that crossed a shallow ravine. "The approach to the bridge is bordered by flowers," says the designer, "which contrasts with the severity of the white walls." Passing between pillars, one enters a stark courtyard paved in local granite. The house—



MONTOYA RE-CREATED THE RUSTIC ELEGANCE FAVORED IN COLONIAL TIMES.

LEFT: For a guest bedroom, the designer used an abundance of antique lace to create "a soothing room for the mother of my client." Beside the late-19th-century French brass bed are two 19th-century Colombian oil paintings and a bronze lamp from France.

BELOW: Colombians Alberto and Hernando Groot Saenz, a structural engineer and an architect, respectively, worked with Montoya to expand the farmhouse. The house is located about an hour's drive from Bogotá, in one of Colombia's many mountainous regions.



in impeccable vernacular style with a red-tile roof, blue-painted pillars and white plaster walls—is off to one side.

One enters the house through a tall antique door. The new living room is to the right, where Montoya added large plate-glass windows to bring light into the enlarged space. There is no ceiling in the room, just the beams and rafters supporting the wood shell on which the roof tiles are laid. Against this spare background, Montoya re-created the rustic elegance favored in colonial times by incorporating eighteenth-century-style mirrors, by hanging an eighteenth-century painting of a madonna and by designing eighteenth-century-style console tables. He added tub chairs upholstered in suede and cotton, full draperies and grass matting for contemporary comfort.

In the library and the dining room, the other public spaces, Montoya pursued a similar goal. "This area is filled with wonderful old houses," he says, "but most of them don't have a great sense of décor. I wanted to recall that old-fashioned mixture but make this a house for my busy client and her life today."

The butter-yellow library, with a fireplace of *piedra muneca*, a local limestone, is filled with books and bibelots. Victorian chairs, upholstered in old mohair, create a pleasant air of aristocratic shabbiness; and the warmth and antique

RIGHT: An interior courtyard "serves as a connecting link to the various rooms of the house." A basket of gourds sits on an 18th-century Colombian table. The blue-and-yellow combination recalls the colors used in colonial times.



feeling of the room are enhanced by a Victorian rolltop desk, a painted colonial-era window frame that Montoya filled with mirrored panes, and two eighteenth-century paintings of the client's family coat of arms. He hung a nineteenth-century equestrian painting above the bookcases.

The atmosphere of a culture distilled from its many sources—Indian life, Spanish colonial life, turn-of-the-century European life—is also evident in the dining room. Eighteenth-century Italian plates, placed in the classic formal European manner, hang on the bare salmon-colored plaster; Portuguese leather chairs surround a mahogany table illuminated by a nineteenth-century Russian crystal chandelier that once adorned a pre-Castro-era house in

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A VIRGINIA THOROUGHBRED

SOUTHERN COMFORTS FOR A GEORGIAN-STYLE HOUSE IN THE HUNT COUNTRY

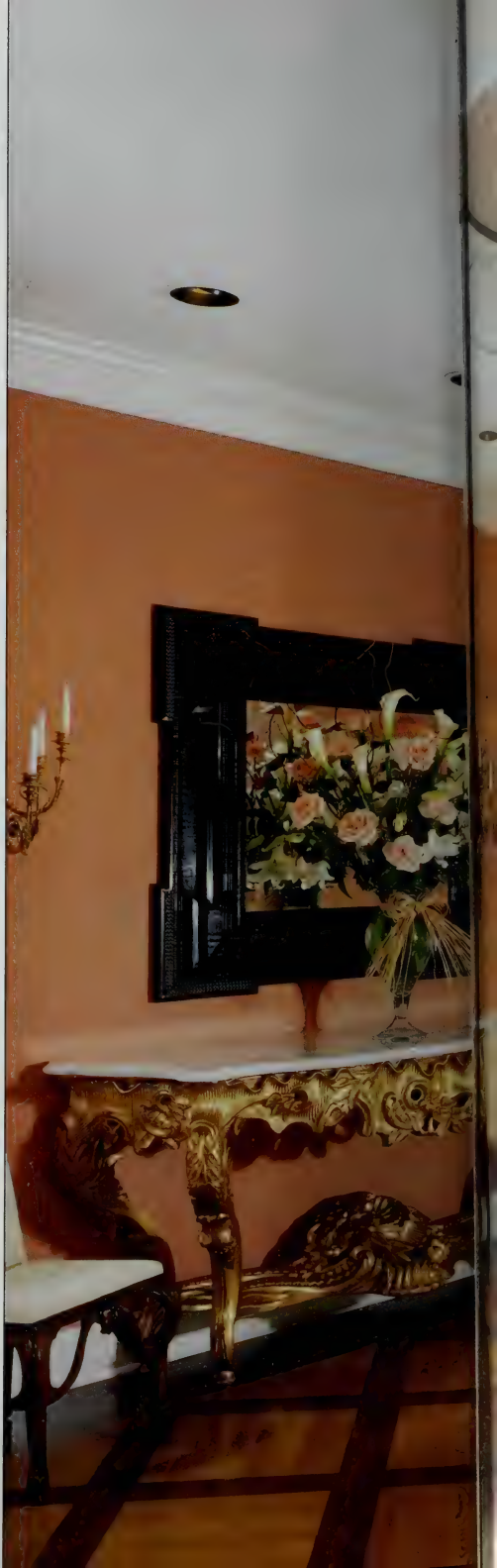
Architecture by Jerry Harpole/Interior Design by Thomas C. Achille, ASID
Text by James S. Wamsley/Photography by Mary E. Nichols



"This is a country house," says the co-owner of a forty-room manor set amid more than two hundred acres in his native Virginia. "When people come down from New York, or over from Paris, or out from Washington, we want them to feel at home. We do a tremendous amount of entertaining, and we don't want anyone to think they're in a museum. The emphasis is on comfort first and aesthetic appropriateness second."

It is a very close second. For despite that almost casual nod to aesthetics, the residents viewed their surroundings as essential and insisted that they reflect human qualities and answer human needs.

The instructions to the architect, Jerry Harpole of Washington, D.C., and the interior designer, Thomas Achille of Los Angeles, were that the house—which is a working farm—be "in no aspect ostentatious, glitzy, glamorous or 'over the top.' Rather, we asked for a very warm, inviting and spiritual-



"They asked that it be an exuberant mix of the traditional and the contemporary," says designer Thomas Achille of his clients' country house in Virginia. ABOVE: Fenced pastures surround the neo-Georgian residence, which was renovated by architect Jerry Harpole.

RIGHT: What Achille calls a "flying staircase" curves upward from the antiques-filled entrance hall. Hanging above a pair of George I walnut side chairs are circa 1800 Italian carved giltwood sconces. The ottoman fabric is from Cowtan & Tout. Stark stair runner.





"Several seating areas were created in the living room; the Aubusson inspired the colors," notes Achille. The trio of 18th-century cityscape engravings are Italian. Scalamandré sofa fabric. Fauteuil stripe, Manuel Canovas. Clarence House floral pillow fabric.

ly centering environment," says the other owner, a native of Michigan, who is currently the chairman and CEO of his own telecommunications company.

The fieldstone-and-brick house dates only from the seventies but was patterned after the spacious Georgian mansions beloved by Virginia's horse-country people since the eighteenth century. In the green hills of one of the most English landscapes in this most English part of the United States, neo-Georgian might be called the official style.

"But we're not English," one of the owners says with a laugh. "We're also very much into 1997. So we undertook a massive renovation."

The layout was rearranged to admit more light, while phalanxes of pocket doors created more privacy on demand. A series of columns and Gothic arches unify the



BELOW: "The hand-stenciled floor and jewel-toned walls set the festive mood of the dining room." A late-17th-century Flemish tapestry, left, faces *Tulips* by John Nava. The urn-shaped coal scuttle dates to the 19th century. Brunschwig & Fils pillow fabrics.



first-floor rooms. Ceilings were coffered; walls were moved; windows were replaced. Such good original features as two Adam mantels were retained.

Achille thoroughly enjoyed working on this project in the horsiest precinct of Virginia. "I loved it," he says. "I didn't have a problem at all, because this is not a typical hunt-country house. We were able to bring some influences from California in terms of scale, color and design."

The furniture and art collections, eclectic in style and period, include English, French and American antiques. "Some are from the East, others from the West. We scoured the whole country." For certain accessories, however, Achille relied on his hometown contacts. "I was astounded that I couldn't have a lampshade made to my specifications in Washington or Virginia. In Los Angeles we have all of that available to us."

The first-floor entrance hall is dominated by the graceful curve of a "flying" staircase. On one side, the living room makes the house's official bow to its environs: Over the mantel is an 1824 painting by David Dalby of an English racing Thoroughbred, and standing before the front bay window is a sculpted horse and rider by Isidore Bonheur. The furniture is a mixture of eras from George III onward. The wall treatment—described by one of the clients as "a sort of chalky *faux*-paneling to accent the coffered ceiling"—is the work of artisans Liz and Tom Warnock of Washington, D.C.

The living room walls took five layers of paint, while the walls in the brighter-toned dining room required eight. Yet the Warnocks' greatest contribution to the dining room may be the floor. Suggesting outsize marquetry, it is hand-stenciled in shades of walnut.

"We can seat up to thirty here," says one of the residents. "This space and the living room really come alive at night." Each has a large bay window. "They were problematic black holes. We installed plantation shutters and uplights, and now both rooms are magical."

The living and dining rooms are connected by arched openings to the great room, which faces southeast and affords a panoramic view of the sun rising above a small mountain. The space is large enough for two substantial seating areas, each with furniture ranging from Louis XVI–style pieces to nineteenth-century En-



THE HOUSE DATES ONLY FROM THE SEVENTIES BUT WAS PATTERNED AFTER SPACIOUS GEORGIAN MANSIONS.



glish club chairs. The floor is stone, complementing the stone fireplace that replaced a prefabricated unit. The northern-born owner wanted a fireplace worthy of the cold winters he remembered from his childhood.

"Fires are very important to me," he explains. "We set out to design a big fireplace and found some wonderful Italian craftsmen who carved it out of Tennessee orchard stone. We used soapstone in the firebox itself because it absorbs and reflects the heat."

The great room exemplifies the electronic wizardry that lies hidden in the house's fabric. "In the seventies they didn't have computerized lighting with scene control, as we do today," says the other owner. "We tore out all the existing lighting and started over."

Today the house is a veritable entertainment center. Ninety channels, beamed in by satellite, offer an endless menu of music in six different zones in the house. And television screens are everywhere, some behind disappearing panels, others in furniture, many appearing miraculously through the mirrors of baths and in the exercise room.

To help plan the day, there

LEFT: "The comfortable great room is the most frequented, and the most fun, space in the house," says Achille. "It's all about light." The floor and the massive fireplace were crafted from carved and polished Tennessee orchard stone. Stark carpets. Sanderson floral fabric.

ABOVE: "The master bedroom is an island of calm and quiet, a retreat from the colors, energy and style of the rest of the rooms." An antique French marble fireplace and an early-19th-century student chalk study from the Sorbonne center the shallow alcove.

HERE IN THE COUNTRY WHERE THE HORSE IS KING, THE ENTERPRISE IS VERY MUCH A CATTLE FARM.



"It was originally designed twenty years ago as a typical English country house, with the rear opening out to the landscape," explains Achille. RIGHT: A wisteria at seed envelops the poolside arbor. Furniture is from Brown Jordan.



The residence sits on a small knoll amid more than 200 acres of gently rolling hills in the horse country. The grassy fields are used for grazing by purebred Aberdeen Angus cattle. "This is definitely a working farm," says one of the owners.

is a fully instrumented weather station in the morning kitchen of the master suite. The bedroom itself looks out onto gardens and a fountain that "drowns out some of the honking of the geese," as one of the owners puts it, and down to the eight-acre lake. The bath has highly textured surfaces of wood and granite and a floor built of Tennessee orchard stone with underlying heat coils.

Both residents have sizable families who like to visit, along with friends and professional colleagues. Guests stay either in Neoclassical rooms on the second floor—where there's even a children's wing—or in a private guesthouse surrounded by an apple grove.

The estate is run by a full-time staff of seven that includes a cook and a housekeeper, but the majority of them are employed in the property's cattle operation. Here in the country where the horse is king, the enterprise is very much a working cattle farm, an outgrowth of the Virginia-born resident's personal history. Once the president of a marketing company, he also was in the cattle-raising business and seeking to expand. He and his partner did not want to compromise the beauty of the farm by overgrazing, and they found it ideally suited to a scientifically advanced process of Aberdeen Angus breeding known as embryo transfer. A small herd, averaging sixty-two cows, roams the lush hills.

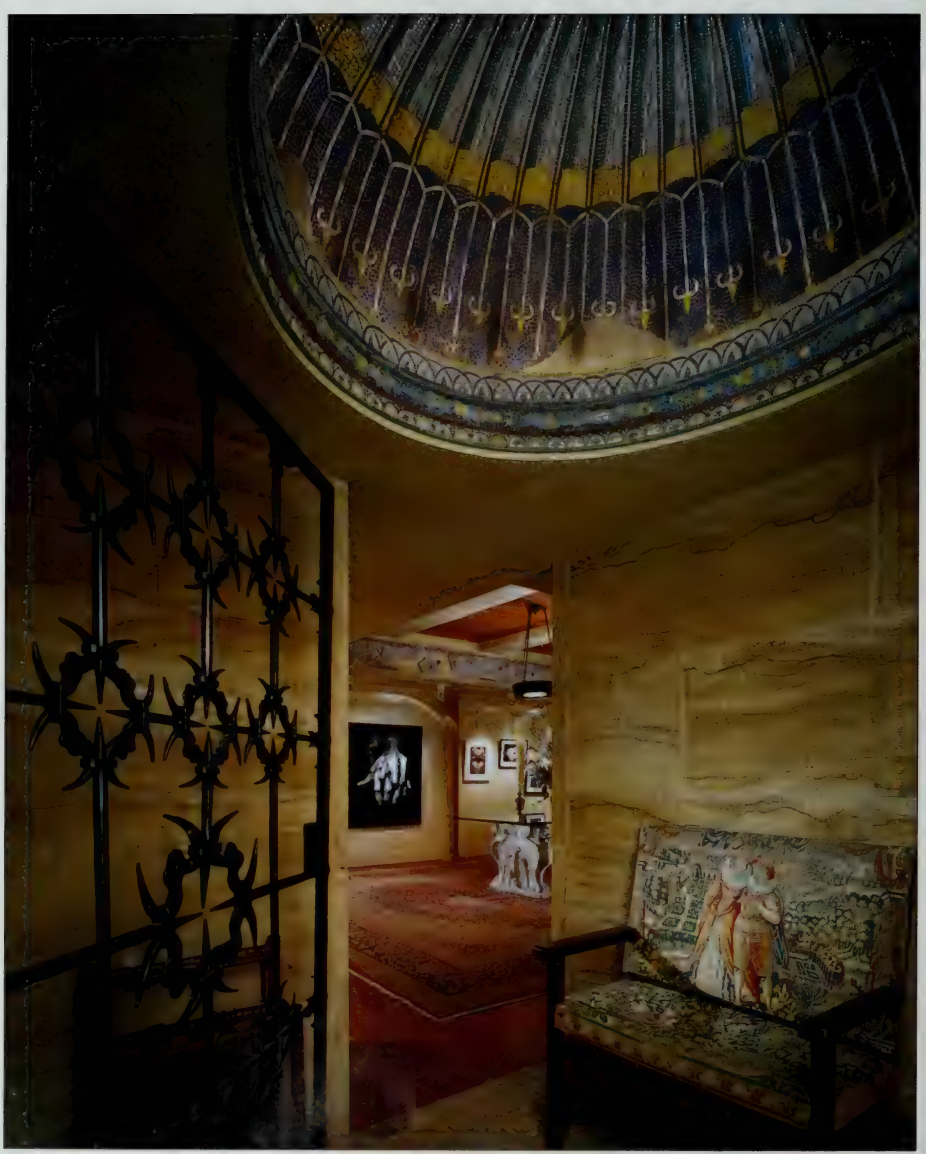
From a detached office building (filled, naturally, with the latest communications miracles), the residents gaze over the farm as they face the day's complexities. One speaks for both: "There's no place on earth like this part of Virginia. It doesn't matter what time of year—even in the grimmest part of winter, it's a beautiful spot. We travel all over the world, but when we return, we know why we live here. It's extraordinary." □

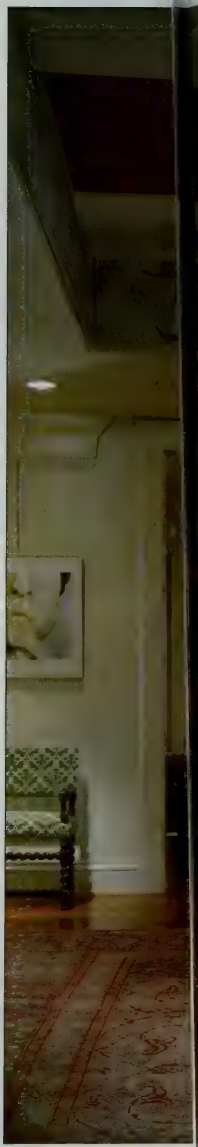
TUSCAN FOCUS IN SOHO

PHOTOGRAPHER AND COLLECTOR HENRY BUHL'S ITALIANATE LOFT

Interior Design by Judith Stockman
Text by Judith Green
Photography by Durston Saylor







With designer Judith Stockman, Henry Buhl (opposite) converted an industrial space in SoHo into a Tuscan-inspired loft incorporating studio and gallery space. OPPOSITE BELOW: Adam Cvijanovic decorated the entrance hall dome with a copy of an 18th-century Italian mosaic.

BELOW: "The gallery is where my collection of hand photographs is displayed," says Buhl. Irving Penn's 1975 *Mud Glove* is at right. A glass top rests on 1st-century Roman marble supports. The carpet is a turn-of-the-century Tabriz.

What motivated an Upper East Side sophisticate who lived in the worlds of investment banking and exclusive clubs to move to SoHo —a move that would entail converting not only a loft but a life?

"The whole concept came together when I took up photography," recalls Henry Buhl, a spirited man in his early sixties who looks more like his hip neighbors than his peers. "I realized I could afford to shape a new life for myself, one that seemed a hell of a lot more exciting than the old dreary mold. To live in the frenzy of the art world, where ideas aren't afraid to explode, was my dream.

"Also, going from uptown to downtown and back again had almost become a daily pilgrimage. Therefore, when I finally addressed the ridiculousness of the situation, my commitment to move became firm."

Between Prince and Greene streets, cafés and cobblestones, fire escapes and factories, Henry Mendelssohn Buhl has indeed built his dream house. Here, in the midst of Manhattan's lively







OPPOSITE: A 16th-century-style French sandstone fireplace, with a painting by Cvijanovic, warms the living room. A 3rd- to 5th-century Roman mosaic tops the table. The 17th-century chandelier is from southern Austria. Arlette de Miranda Correa designed the fabrics.

ABOVE: Buhl's photography studio opens to the dining room through doors created for the space by Charles Normandale. At left is Andres Serrano's 1987 photograph *Bloody Crucifixion*. The floors and ceilings are polished cherry. The Bijar carpet is from 1880.



"To suggest the atmosphere of a villa in Tuscany, we constructed thick stucco and stone walls, lowered the ceilings, added new floors and installed antique light fixtures," says Stockman. ABOVE: The cherry-paneled library features a painting by Joanna Zjawinska.



RIGHT: In the master bedroom, as elsewhere, de Miranda Correa designed the fabrics and had the furniture upholstered on-site. The bed is covered in a wool-and-silk fabric; de Miranda Correa embroidered the sari with gold thread. The desk is 17th-century Spanish.

downtown scene, on the capacious fifth floor of a sturdy old industrial building, he has re-created the luxurious ambience of a Tuscan villa.

Built in 1870, the structure has a commercial red-brick exterior that suggests none of its new interior opulence. In fact, the factory for which it was designed was in operation until 1988, a few years before Buhl bought the 7,000-square-foot space. The renovation took just nine months.

"And that's with everything having been on my terms," Buhl asserts, well aware his terms were neither modest nor simple. His goal was to reproduce the feeling of a grand Tuscan residence, one that incorporated elements from the fifteenth and sixteenth centuries. And since Buhl has a strong practical side as well, he wanted extensive exhibition space for his photography collection (he has the world's largest private grouping of hand photographs), areas for large-scale entertaining, a professional photography studio for himself and office space for his staff. At the same time, Buhl was resolute about preserving the fat, roomy quality that first attracted him to loft living.

As if those conditions weren't sufficiently challenging, his interior designer, Judith Stockman, was given the additional task of fitting in bedrooms, baths and a state-of-the-art kitchen, since Buhl was to become the build-



"SoHo is my beat, emotionally and intellectually," says Buhl, who created the SoHo Partnership to rehabilitate the homeless. BELOW: The guest bedroom features Nina Leen's 1948 photo *Restaurant Fashions*.



ing's first residential tenant.

His selection of Stockman, who lives in nearby Tribeca, was a chance occurrence. Though her firm has overseen projects as diverse as the First Women's Bank, hotels and restaurants, including those at the Museum of Modern Art, as well as private residences, Buhl knew nothing about them.

"I found her in the building," he says ingenuously. "It was the old backyard thing: She was redoing the loft upstairs. So when I went to spy and saw the sense of drama she was exacting from a space similar to mine, I was gone. But the clincher came with her incredible intuition: In a flash she seemed to know what I wanted, how I wanted it, to the point of clarifying my own thoughts."

From the outset, however, both Buhl and Stockman were adamant that the conversion not alter any portion of the original structure. "Our job was to divide and proportion the existing space in order to meet the requisites of a gallery, a home and an office," Stockman says.

For Stockman to turn raw space into a habitable Renaissance world was a Herculean task. "It was Henry's love for the *haute époque* that we tried to capture," she explains. "It was a matter of reconciling Old World

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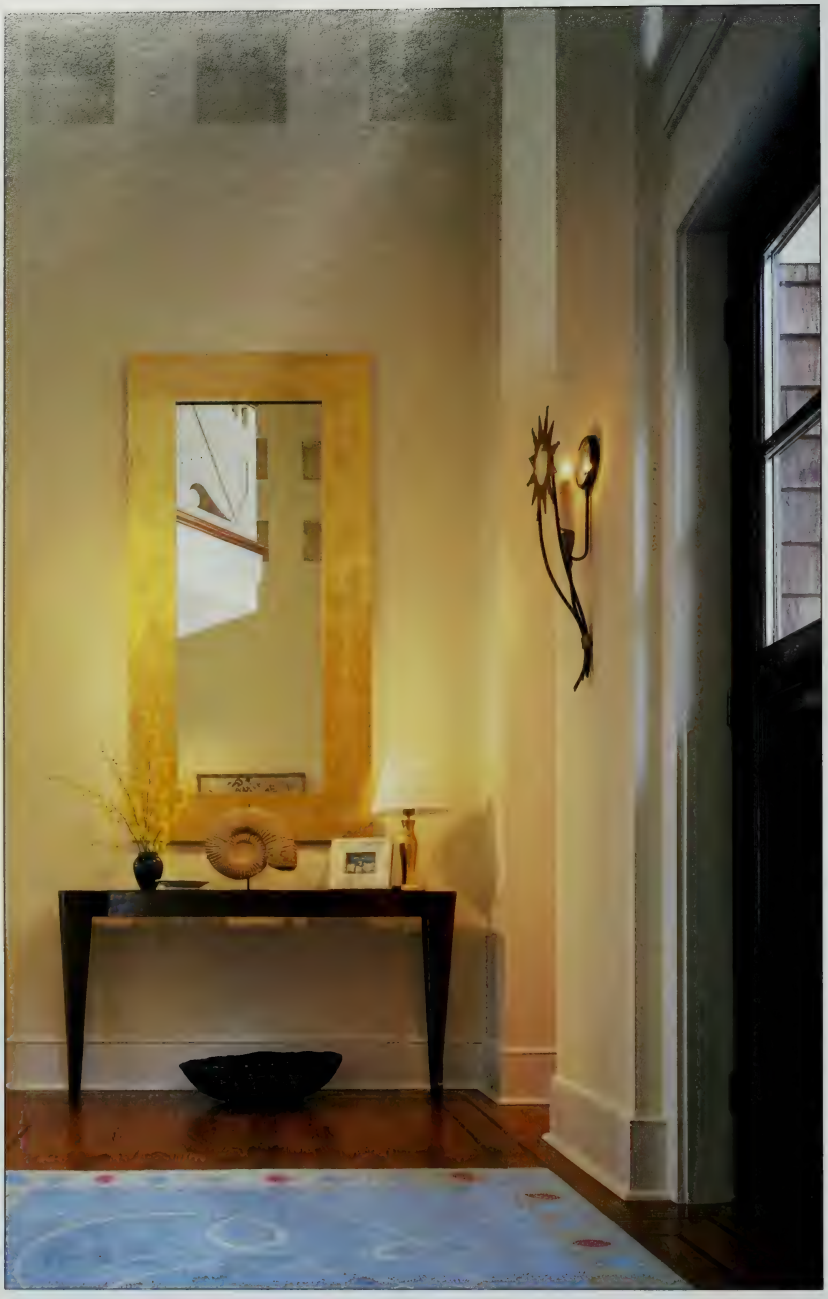
SOUTH CAROLINA TALE

A PLAYFUL BLEND OF TRADITIONS DISTINGUISHES A FAMILY RESIDENCE ON KIAWAH ISLAND

Architecture by Shope Reno Wharton/Interior Design by Timothy Macdonald
Text by Beth Dunlop/Photography by Steven Brooke



"We wanted it to reflect South Carolina low-country architecture," Bernard Wharton says of the Kiawah Island Shingle Style residence he created with his partner in Shope Reno Wharton, Allan Shope. A green metal roof crowns the multigabled structure.



"Since it's a summer home for a couple who have children, the guiding principle for its interior was that it be fun, playful and youthful in spirit," explains Timothy Macdonald. ABOVE: A gilt lamp and a fossil shell rest in the entrance hall on a table before a mirror set in a gold-leafed frame.

OPPOSITE: "The two-and-a-half-story height of the central great room is broken up by the upper gallery with its 'wave' railing," Wharton points out. At right is *Ginger and Uni*, a woodcut by Jim Dine. Stark needlepoint carpet. The white sofa fabric and the pillow fringe are from Brunschwig & Fils.

The beach stretches, almost improbably beautiful, for ten miles, but that doesn't even begin to describe the setting. The South Carolina house, situated on low dunes, looks out across sea grass to sand to sea to sky, and it is the sky that dominates the vista.

When Allan Shope and Bernard Wharton of the Connecticut firm of Shope Reno Wharton began to design an oceanfront residence on Kiawah Island, they understood the importance of the sky; they knew that the ever-changing horizon would provide a singular defining element for the architecture, both outside and in.

Approach the house from land, and it seems smaller than it actually is, purposefully so. The arrival is an ascent past terraced plantings and up a staircase into a front court flanked by two wings of the house. "I grew up in Bermuda," says Wharton, "and we always referred to those as 'welcoming arms.'" It is a seductive trick. Though the landscape is low-country coastal, there's no real hint of the panorama that lies just behind the door—the "crescendo," as Wharton calls it. Explains Shope, "As you step into the house, bracketed by the wings to the sides and the balcony overhead, you're released into a vast space—the great room—with the beach and ocean beyond."

From the outside, the house seems embedded in the landscape. Shope and Wharton studied the residences of nearby Charleston and pored through books on South Carolina plantation houses for ideas; and indeed, the proportions relate to southern mansions, while the green metal roof is, Shope says, "unique to Charleston." They also drew inspiration from places they knew



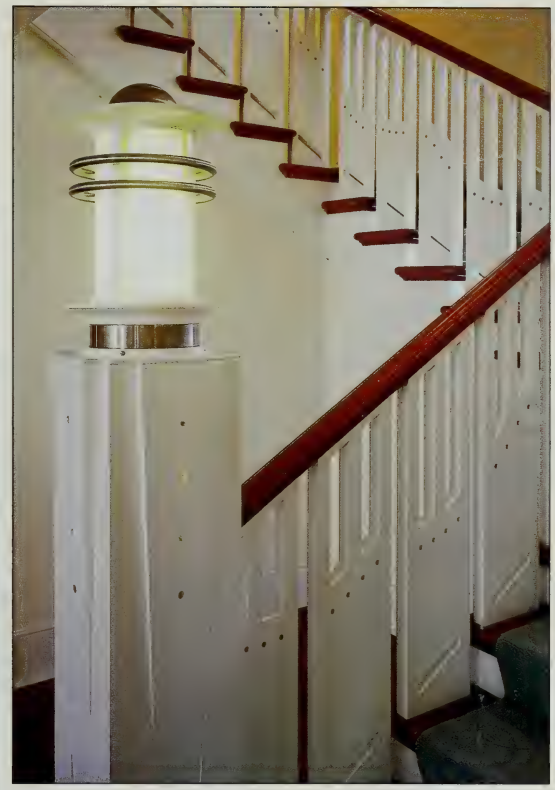
MACDONALD IMBUED THE HOUSE WITH IMAGINATION. HIS GOAL: "A SPIRIT OF PLAYFULNESS AND LIGHT AND AIR. I FOLLOWED THE LEAD OF THE ARCHITECTURE."



BELOW: An untitled gouache on paper by Sam Francis hangs above the oak mantelpiece in the dining room. Schumacher textured wall-covering with Houlès trim. Baccarat crystal. The pair of chinoiserie candlesticks, left, are from Tiffany's. Christofle silver candelabra, tureen and flatware.

RIGHT: "Our architectural objective throughout was to make the house fit its beachfront location," says Wharton. "We were looking for a definite nautical theme in some of the areas, especially in the staircase's stainless-steel-and-wood, lighthouselike newel and the sleek polished oak railings."





all along the Atlantic Seaboard, including one that Bernard Wharton's great-grandfather had built in 1904–5 on an island in Narragansett Bay. "After all, the vernacular had to relate specifically to the beach," emphasizes Wharton.

The residents, a couple with children, wanted a beach house to hand down from generation to generation. When they discovered Kiawah, they knew immediately it was right for them. They chose Shope Reno Wharton to plan their house and New York interior designer Timothy Macdonald to decorate it.

"They're low-key people, succinct about their needs and willing to listen," says Wharton. "They let us express what we felt should be expressed on Kiawah." In particular, that meant a multitude of gables and a seamed metal roof to tie the house to the history of the area, steep overhangs and even a turret for sheer exuberance. "It had to be handsome, with durability and longevity," Wharton says, "so we selected red-cedar shingles because they're appropriate stylistically and also immune to the elements, and we liked the idea of having as little paint as possible. There's a timelessness to shingles."

The house is tall and has strong horizontal definition. Flood regulations required that it be built fifteen feet above sea level, and that posed a difficult architectural challenge. "The laws with respect to storms usually result in large, awkward houses on stilts," comments Shope. "We wanted to create a plinth, so we used cascading

steps and terraces to make it feel like a two-story house even though it's three."

The clients had asked for a house that flowed into the landscape. Thus, its centerpiece is a great room with a twenty-five-foot-high ceiling and a broad wall of windows. "The big windows become a series of paintings," explains Wharton.

To those windows Macdonald added motorized solar shades, which allow the "paintings" to be transformed from realism to Impressionism at the operator's will. "They're like scrims on a stage," he says, "so that everything becomes silhouetted and very soft."

The great room, in fact, is symbolic of the dual missions of the house. It is voluminous and breathtaking yet warm and comforting. Macdonald brought an intimacy to the lower level by installing draperies that only go up to the height of the doors to reinforce the human scale of the room without detracting from the open space.

When Macdonald started decorating the house, he had no fixed ideas, but he knew that it must be connected to the site and to the owners. "It

BELOW: A part of the terrace adjacent to the kitchen looks out over the swimming pool and to the dunes and the sea beyond. "It visually anchors the mass of the tall house and provides an area for casual meals, sunbathing and enjoying the views," says Macdonald (opposite below). The table is from Brown Jordan.





RIGHT: The oceanfront façade shows the center block of the residence, consisting of the great room. To its right are the kitchen and breakfast room, on the lower level of the turret, with the master suite above. At left are the library and, above it, the media room. Impatiens border the serpentine boardwalk.



wasn't a conscious, preconceived notion; I didn't sit down with a formula." The clients have a wry, almost oblique sense of humor, so the interior design had to be serious enough to serve as a backdrop for the more capricious moments.

"The residents didn't want anything stuffy, heavy or ponderous," says Macdonald, "but they wanted a certain sophistication." In architecture, that meant melding classicism and modernism—and putting in some whimsical touches as well, such as a baluster cut in the shape of waves or a newel in the form of a lighthouse.

Macdonald borrowed from a wide range of sources—from modernist to Art Déco to Oriental to traditional—and imbued the house with a fair share of imagination. His goal: "a spirit of playfulness and light and air," he says. "I followed the lead of the architecture."

In the great room, he placed an informal grouping of furniture—sofas and chairs—at one end and a grand piano at the other. The owners found a large-scale model of Lord Admiral Horatio Nelson's command ship, the HMS *Victory*, by artist Frank Henley, and it became the room's divider.

The needlepoint carpet, custom-made in Portugal, unifies the two parts of the space. It also provides a palette that is echoed in other rooms of the house—"raspberry, soft blue and green, with lots of white and a mustardy gold," says Macdonald. "For example, the dining room has golden mustard walls, and the study is done in a raspberry in deeper tonalities."



The dining room offers a counterpoint to the immense great room. Macdonald describes it as an "inward-looking room where the focus is the table." The walls are swathed in linen. The mantelpiece is oak.

Bernard Wharton is from a literary family—he is a direct descendant of Mary Mapes Dodge, who wrote the children's classic *Hans Brinker, or the Silver Skates*, and is a distant relative of Edith Wharton—and the house does somehow suggest the narrative of a classic story.

"We want our buildings to have permanence," he says. "We wanted this house to fit in as well as possible, to have a sense of belonging in its remarkable low-country setting." □

ANTIQUES

WIENER WERKSTÄTTE FURNITURE



GEOMETRIC PIECES FROM THE AUSTRIAN AVANT-GARDE

By Christopher Finch

In the two decades preceding World War I, Vienna was one of Europe's great cultural centers. The city of Gustav Mahler and Arnold Schönberg, of Sigmund Freud and Ludwig Wittgenstein, of Arthur Schnitzler and Karl Kraus, was bursting with ideas that would help shape the twentieth century. The creative ferment extended to its community of visual artists, which included painters such as Gustav Klimt, Oskar Kokoschka and Egon Schiele, along with designers and architects such as Otto Wagner, Joseph Maria Olbrich, Adolf Loos, Josef Hoffmann and Koloman Moser.

In 1903 Hoffmann and Moser persuaded Fritz Wärndorfer, a progressive-minded member of a wealthy fabric-manufacturing family, to underwrite the establishment of the Wiener Werkstätte (Viennese Workshop). This was a craft studio along lines that had been pioneered in England, forty years earlier, by William Morris, then adopted by and adapted to the needs of other design

***Table*, Josef Hoffmann, 1904–1906. Wood and paint; 30⅝" x 19⅝". Hoffmann and Koloman Moser, who founded the Wiener Werkstätte in 1903, wanted their pieces to "reflect the spirit of our times in a plain, simple and beautiful way." Galerie Hummel, Vienna.**



idealists and entrepreneurs across Europe. The Werkstätte differed from most of its predecessors, however, in that it did not indulge in self-conscious medievalism or Arts and Crafts rusticity. Rather, its founders aimed to produce objects—from furniture to tableware to jewelry—that expressed an entirely modern blend of simplicity and sophistication, poetry and practicality.

Born in 1868, Moser was a founder of the Vienna Secession group, which broke with the Academy in 1897. Before his association with the Werkstätte he was perhaps best known for his book illustrations and highly personal fabric designs. He was also an accomplished painter and possessed a broad practical knowledge of craft techniques, from cabinetmaking to typography. Not surprisingly, he was convinced of the idea that art was something that could and should permeate all aspects of life—a popular notion of the Art Nouveau era—though he managed to hold to this without succumbing to the

***Chair*, Wilhelm Schmidt, 1904. Maple and paint; 37" x 16". Schmidt, one of Hoffmann's students at Vienna's Kunstgewerbeschule, designed furniture that displayed the influence of his teacher's Cubist tastes. J. Alastair Duncan, Ltd., New York.**

RIGHT: *Chest of Drawers*, Koloman Moser, circa 1902. Wood, paint and brass; 28¼" x 47½". Moser and Hoffmann wrote that "usefulness is our first requirement" and that the strength of their work lay in "good proportions and materials well handled." Galerie Hummel, Vienna.



rearward-looking mysticism that had infected the thinking of many craft devotees.

Two years younger than Moser, Hoffmann was an architect who had studied and worked with Otto Wagner, a pioneer of functionalism. Like Moser, Hoffmann was a founding member of the Secession. His earliest house designs were somewhat colored by medievalism, but by the time the Werkstätte was established he had moved on to a far more geometric approach, though it was still decorative by the standards of his more radical architectural rival, Adolf Loos. (Loos was rabid in his opposition to ornament, being suspicious even of curves as having the potential to undermine his rigorous code of functionalism.)

For a few years Moser and Hoffmann were a perfect match. They were so in tune with each other that it is sometimes almost impossible to tell one man's work from the other's. Superbly designed and crafted objects—graceful yet solidly made and extremely usable—flowed from the workshop, and large-



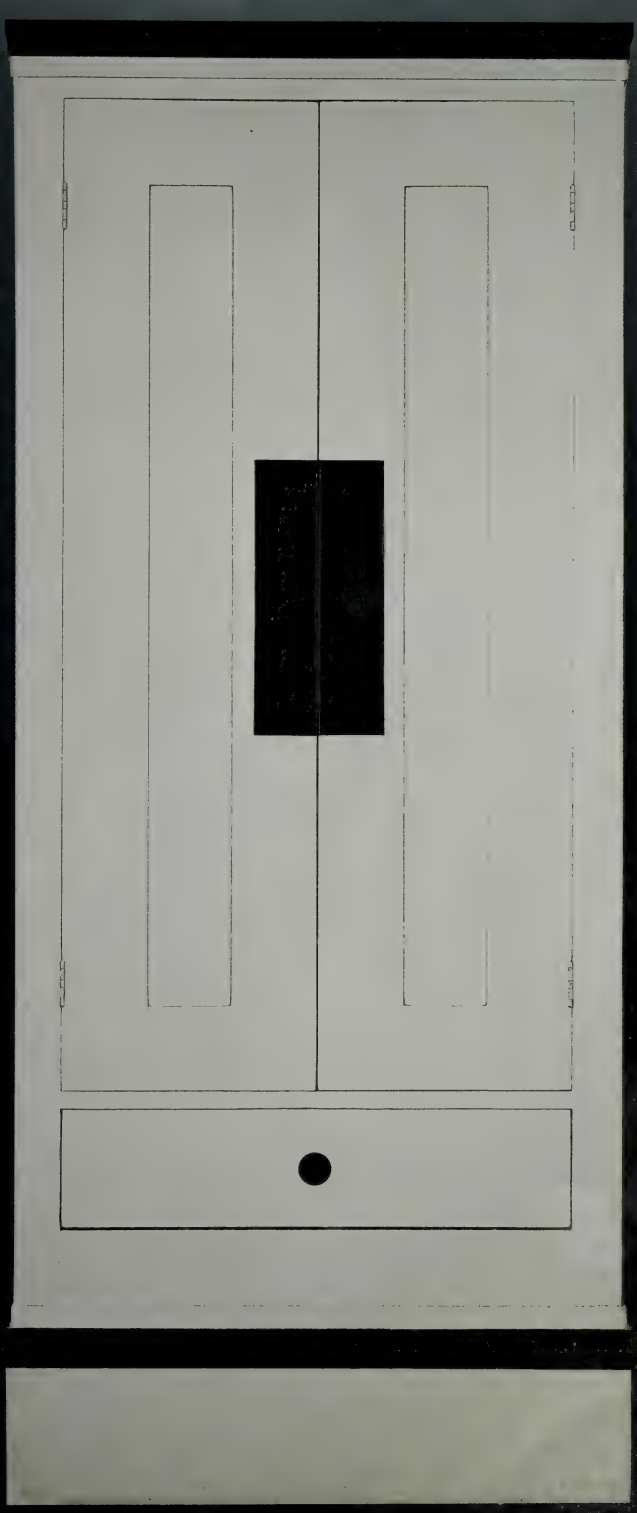
RIGHT: *Table*, Koloman Moser, 1904. White beech and lacquer; 35¼" x 35¼". A table designed for the fashion boutique owned by Gustav Klimt's companion, Emilie Flöge, has elongated curves that suggest luxury devoid of ornament. Historical Design Inc., New York.

scale commissions were received. Most notable was the Palais Stoclet in Brussels, a proto-Déco masterpiece designed by Hoffmann and decorated with mosaics by Klimt as well as the finest products of the Werkstätte.

The interior of the Palais Stoclet made use of the most luxurious materials obtainable. Walls were inlaid with marble, onyx and malachite. Specially loomed rugs enhanced the marquetry floors. Chairs were upholstered in kid suede. Yet the overall effect was not showy or capricious. It was an attempt to demonstrate that a wealthy young man such as Adolphe Stoclet could indeed transform his life into a work of art, as the character des Esseintes did in J. K. Huysmans's influential novel *A Rebours*.

At the same time, however, Moser and Hoffmann greatly admired what could be done with more modest materials and had a high opinion, for example, of the bentwood products of Gebrüder Thonet, which had by then been around for more than half a century. They designed bent-

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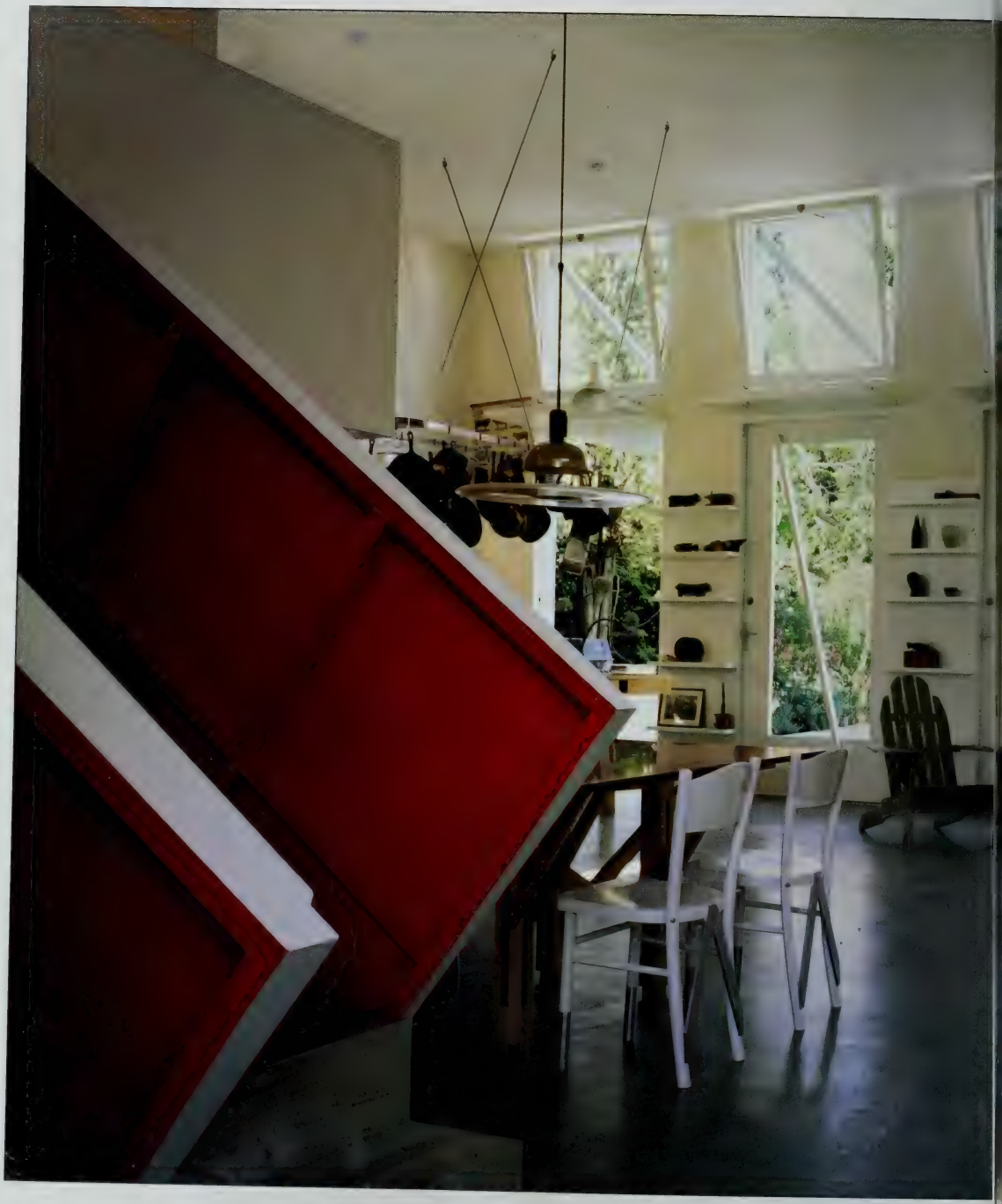


***Cupboard*, Koloman Moser, circa 1903. Wood and paint; 91¼" x 39⅜". The sleek, rectilinear form and stark colors of early Werkstätte pieces were avant-garde in comparison with the Art Nouveau aesthetic so fashionable at the time. Kunsthandel Patrick Kovacs, Vienna.**

ARCHITECTURE

SPATIAL INVENTION

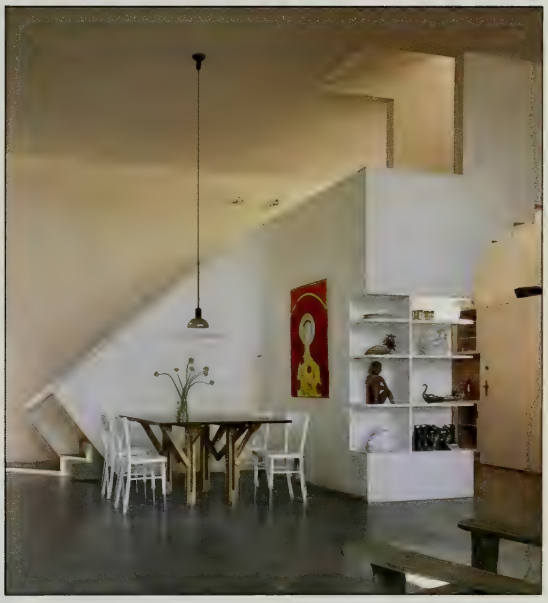
EXPANDING A SMALL HOUSE IN LOS ANGELES



Architecture by Studio Works
Text by Thomas S. Hines
Photography by Michael Moran







When the British novelist D. H. Lawrence visited Los Angeles in the 1920s, he described it to a friend as "crazy-sensible," a complex adjective that could well be applied today to a complex feat of residential engineering on the city's west side. Designed by Studio Works, the architectural office of Robert Mangurian and Mary-Ann Ray, the 3,200-square-foot house is an achievement in process and invention, in making smart, livable design out

Raise-Up House is the name Robert Mangurian and Mary-Ann Ray have given the Los Angeles residence they designed for Zachary Feuer and Andrea Luria. TOP: The front façade acquired verticality when the original bungalow was elevated to sit atop the newly created lower spaces.

ABOVE: The central loft incorporates the living/dining room and kitchen and, notes Ray, "organizes all the other parts of the house." The stair structure is at once alcove, storage, overlook landing and sculptural form. LEFT: From the front entrance, the room's focus is the rear garden.



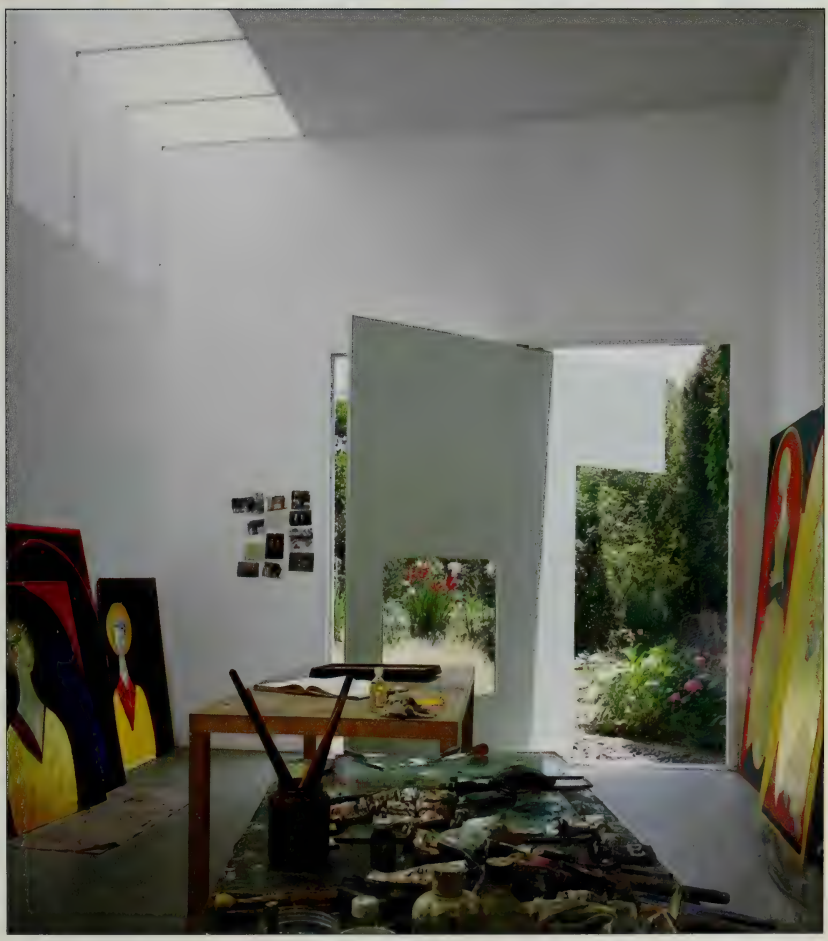




"The house combines the integrity of an old Italian farmhouse with the perspective edge of a De Chirico," says Feuer (above, with Luria and their children, Tatiana and Gabe). ABOVE RIGHT: A pivoting door/panel opens Luria's studio to a secluded garden. RIGHT: Her madonna paintings line the skylit room.

of the structurally improbable.

Film producer Zachary Feuer and his wife, Andrea Luria, a painter, bought the deep, shady lot with the intention of demolishing or greatly altering the undistinguished house that was there. Through a mutual friend, however, the couple were introduced to Ray and Mangurian, who made them a startling proposal. The architects—known for their progressive approach to design—recommended saving valuable land by cutting the house from its foundations, raising it sixteen feet in the air and using the "found space" between the old structure and the ground for an open, loftlike living area. The



OPPOSITE: A translucent door slides to close off the kitchen and the vibrantly hued pantry from the children's studio beyond. The space-defining quality of the stair's underside affirms Feuer's point that the house "is only about architecture—as opposed to decoration."

IN LIGHTING THE HOUSE, THE ARCHITECTS "CONSIDERED THE CONDITION OF NIGHT TO BE EQUAL TO THE CONDITION OF DAY."





ABOVE: The master bedroom is saturated with color, a "Giotto red" plaster finish developed by the architects. At night the room appears to glow, Mangurian observes, "like hot coals." The painting studio skylight, lit from within, illuminates the terrace. The skylit study is at far right.

"We made the house in an unconventional way," says Mangurian, "achieving function through simple construction, materials and detailing." RIGHT: The glazed central space takes on added transparency with its stained concrete floor that extends the colors of the garden.

five small rooms of the original dwelling would be transformed into a second story of bedrooms, baths and study. In theory, Mangurian points out, "there is no 'second' floor: The double-height first floor made that story disappear, and the old first floor is now the third floor."

The plan sounded to Feuer and Luria like an intriguing, but unrealizable, L.A. architectural fantasy—until the architects called American Heavy Moving, a firm experienced in separating buildings from their footings and jacking them up on railroad ties, usually to move them to new locations. "Sixteen feet in the air?" the movers responded. "No problem at all." It took them just four days to accomplish the hoist: The neighbors on the bungalow-lined street, Feuer recalls, "watched in absolute amazement."

Adding a painting studio and a master bedroom wing behind the garage (the only part of the old house, naturally, not elevated), contractors Brian Crommie and Tom Hinerfeld adopted the same sense of adventure shared by the architects, including project manager David Hecht, and the clients. Because the fabric and infrastructure of the top floor survived intact and was usable, Raise-Up House, as it has come to be called, was built for significantly less than a new house of the same size would have cost. While somewhat bizarre in concept, the resulting building, having nearly tripled in size, is functional, provocative and starkly beautiful.

The now towering street elevation would have been the least sophisticated exterior face had the architects not enriched the stucco cladding with a blue-green tint. "The color, which we first found in Mexico and grew even fonder of in China," says Ray, "gives the skin of the house the ability to change very much with the quantity and quality of



daylight." She and Mangurian also secured a layer of privacy by constructing a twenty-foot-high trellis as part of the façade. Ultimately to be covered with climbing roses and other flowering plants, the trellis zigzags from one edge of the property to the other, enclosing the front terrace. In the architects' vision, it is "a vertical park—a rose garden for the neighborhood."

From the still relatively modest street elevation, the entrance leads directly into a powerful space that incorporates the living and dining areas and the kitchen. A dramatically detached stair just inside the front door exhibits its underside in explicit corbeled setbacks over the kitchen. Extending the stair structure, ample storage areas form a dining alcove; nearby, a cluster of hanging pots and kitchen utensils above the farm-style worktable affirms the room's multifunctional character. Looking out to the main garden, four tall doors, with sliding wood transoms and windows overhead, make the exterior a serious part of the interior scheme.

Just west of the kitchen, back toward the street, is the children's play studio. There, as in Luria's painting studio at the rear, a large door/wall pivots and rotates, actively link-

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HOTEL FOUR SEASONS ISTANBUL

A LUXURIOUS NEW PRESENCE IN THE HEART OF TURKEY'S ANCIENT CITY

Interior Design by Sinan Kafadar
Text by Michael Peppiatt/Photography by Jaime Ardiles-Arce

Opened last fall, the Four Seasons Hotel Istanbul occupies a Neoclassical structure that was built as a prison in 1917. Architect Yalçin Özüekren initiated the conversion. ABOVE: The hotel is near the 6th-century Hagia Sophia (background). LEFT: The arched main entrance.

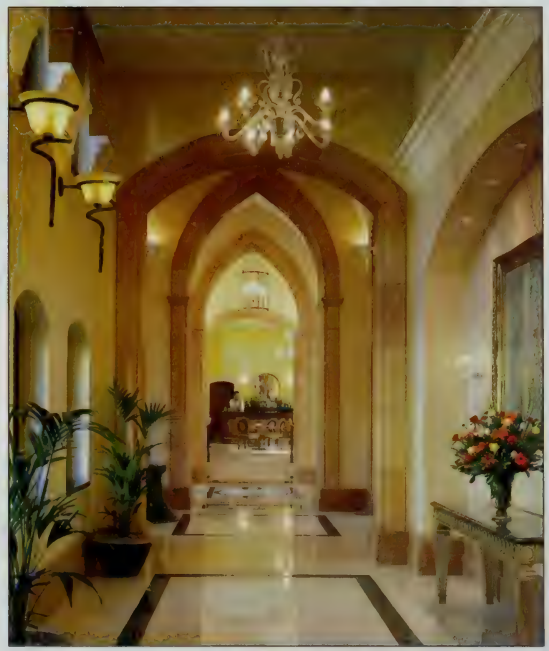
OPPOSITE: Steps lead down to the hotel's courtyard. The enclosed area, which contains a restaurant and garden terrace, "was designed as a multiuse space in order to meet all kinds of visitor needs," says architect Sinan Kafadar, who served as project designer.



It is not every day that a prison starts life all over again as a hotel. Yet this is exactly the story behind the new Four Seasons Hotel in Istanbul. What was once a dour fortress built eighty years ago to imprison dissident Turkish writers and politicians has recently reopened its doors as an intimate luxury hotel, ideally situated in the old heart of Istanbul, within walking distance of the city's greatest mosques and palaces.

One trusts that the former detainees, who included such renowned writers as Nâzim Hikmet, would savor the irony of the situation. With the walls between former cells torn down to create spa-





cious rooms lit by an unusual number of windows, and the central courtyard filled with plants and birdsong, the prison now represents the exact opposite of the place they knew: an alluring refuge, a place you would want to escape to rather than from. If this reinvented building still conspires to detain, it is by charm and comfort alone.

The exterior, which has been carefully adapted to hotel life by architect Yalçin Özüekren, retains much of its character. Blue-and-white tiles and the occasional piece of stone fretwork may soften the ocher-colored Neoclassical façade, but a distinct severity prevails. By contrast, the interior appears exceptionally welcoming. Nothing is more delightful for the traveler who has been bombarded all day by the potent sights and sounds of Istanbul than to arrive in the hotel's cool, uncluttered lobby and reception rooms.

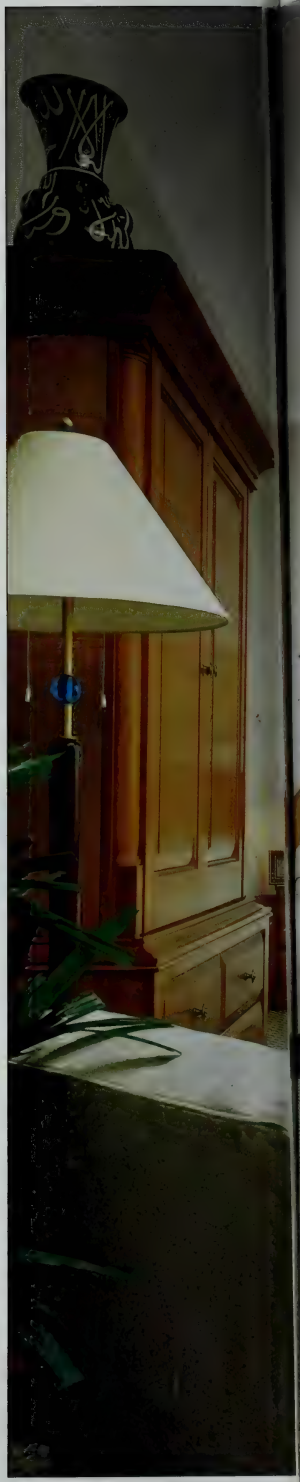
Sinan Kafadar, the young Turkish architect who entirely redesigned the building's interior, travels a great deal himself. "I think people need to be soothed rather than stimulated after a day's

ABOVE: Dramatic lighting accentuates the lobby's architectural forms. Open-arm chairs and Drexel sofa covered in Clarence House fabrics. Leather chairs and pedestal table, right, by Baker Furniture. LEFT: The arched hallway connects the bar, lobby and reception areas.

"We wanted to include interpretations of Neoclassical and classic Turkish architecture," says Kafadar. OPPOSITE: The focal point of the restaurant is the marble fireplace, above which hang old Turkish house shutters. Folding screen fabric by Clarence House.







sight-seeing," he says. "So I set out to create an atmosphere where the design and the decoration don't force themselves on you.

"But it's also very important to give people a sense of the place they're in," Kafadar continues. "After all, that's the whole point of travel. Throughout the hotel I've tried to evoke Turkey's history and traditions in various ways. Most of the materials we've used are local: The marble on the floor, the cabinetry woods and the wrought iron are all Turkish. The same applies to some of the techniques. The distressed paintwork we chose for the walls was done with a spatula, exactly as the old artisans did it in some of the Ottoman palaces in Istanbul. I also played a great deal on certain Turkish geometric motifs, using them as decoration along the corridors and on some of the tiled surfaces."

Kafadar stresses, however, that when he felt the need for something not easily obtainable in Turkey, he brought it in from abroad. As a result, the lobby, sitting rooms, bar and restaurant have international overtones. Many of the chairs, for instance, are American-made, while the chandeliers come from the Murano glassworks and the table lamps are French. "The Turks were nomads and

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"I felt it was important to use original elements when possible," says Kafadar. ABOVE: In a two-story suite, oak timbers from the old prison structure were used to reinforce the roof. An antique dresser and a decorative hanging fabric give the space an Oriental feel.

RIGHT: The rooms are furnished with muted fabrics that defer to the hotel's unique views. "The building's extraordinary location had a major influence on the design," says Kafadar. The headboard and bedposts resemble a mosque's dome and minarets. Drexel armchairs, foreground.


ISTANBUL



An interior room overlooks the courtyard and the Hagia Sophia beyond. "We wanted to give the hotel the right soul," says Kafadar. "After sightseeing all day, visitors need a place where they can relax but still be reminded where they are. I think we've achieved that."

BALINESE AFFAIR

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to a four-story open pavilion, each with its own private garden and view of the surrounding six acres.

Rabik, who bought the first nugget of property on his thirty-second birthday in 1981, has been expanding and molding it ever since. In addition to designing the structures, he landscaped the grounds, weaving stone-studded paths throughout. Some of the buildings, like the thatched four-story pavilion that he uses as the primary entertaining area, were early studies for the elegant modular housing units that have become his trademark. Others, like the brick-and-stone building that now functions as his personal residence, have been gutted and revamped to suit his needs.

Throughout the estate, a unifying motif is the dozen or so Chinese wedding beds that come from Rabik's native island of Madura, Indonesia's treasure trove for Chinese antiques. There is also an array of rare textiles from Indonesia and wood carvings from Irian Jaya. Last year Rabik used terra-cotta, cement and bamboo for a gallery where he sells folk art and furniture.

The grounds also serve as the showcase for the environmentally friendly furnishings for the tropics that Rabik champions—designs that stem largely from his long-standing attachment to Balinese culture. "I was always interested in folk art masks, textiles, paintings, sculpture," he says. "And the more I experienced Balinese tradition, the more attracted I became to Balinese design."

Then, in the late 1970s, he began experimenting with his own creations. In 1980 he started exploring the building potential of bamboo with his former wife, Linda Garland, another proponent of Balinese design. For the past ten years he has also worked successfully with the coconut palm, constructing accessories, furniture and finally entire complexes from what was until recently considered a dubious building material.

Rabik credits his craftsmen, as much as his own stubborn ingenuity, with his progress in developing the potential of new materials. "They're an amazing people. I admire their tranquillity, which is one of the secrets of their creativity," he says. "If you respect their pace, they are the most creative people in the world." □

AN IRISH REVIVAL

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the dining room red, the living room green, the library a darker green and the master bedroom blue. She also marshaled a small army of highly skilled craftsmen to do the upholstery and make the draperies—damask in the living room, printed linen in the library and multistriped silk in the dining room.

The clients favored eighteenth- and early-nineteenth-century Irish pieces. "Irish furniture, for some reason," Gomez observes, "is more expensive in Ireland than in England. I found myself going into English shops and saying, 'Do you have anything Irish?' " The lone example of American furniture in the house is a highboy in the living room that the owners sent over from New England. "They wanted there to be one piece," says the designer, "but only one." The antique cut-glass chandelier that she bought for the dining room was Waterford crystal, so she ordered Waterford crystal for the table. At the same time, she commissioned a dinner service for twenty-four, with Hollywood House, in all its Georgian pleasingness of proportion, embossed on it.

Meanwhile the owner, a self-described auction buff, was busy amassing an estimable collection of nineteenth-century European pictures. "There are more than a hundred and fifty paintings in that house—they're everywhere, they're like wallpaper," marvels Gomez. The owner comments, "Hanging those pictures was like fitting pieces in a four-dimensional jigsaw puzzle. You try to have themes: all the hunt scenes together, all the romantic scenes of people, all the still lifes, all the landscapes. There's a great landscape by the Irish painter Thomas Roberts in the living room, and the library has a lot of self-portraits of artists or salon scenes with artists in them." In addition to pictures, he's partial to textiles—he purchased all the antique carpets for the house himself.

"I pulled it together in six months," the designer declares. "I'm very definitive when I shop, and the clients are unusually decisive themselves." Of Gomez, the owner says, "Not only does she have a huge amount of energy, but she's very flexible—she'll show you five or six examples that will all work. In other words, she brings you the menu and then *you* decide what you like." What the clients liked and what they got—along with all the pretty comforts—was a house with a light humor and a lyrical mood.

The program for improving the property was also ambitious. The able American landscape designer Channing Blake, who had worked on the couple's gardens in New England, was imported to create terraces around the house and to consult on general parkland planting. "More than that," the owner says, "he pointed us in a new direction by introducing the concept of water —he made two one-acre lakes for us, one near the front entrance driveway and the other near the back." After Blake's death, Jim Reynolds, an Irish landscape designer and former archaeologist, took over. "Botanically the place was fascinating," he relates. "It had many more trees, and many more different *kinds* of trees, than I know of in any other estate its size in the whole of Ireland." Reynolds added some four hundred of his own: a mix of hardwoods and conifers, horse chestnuts, beeches and limes, tulip trees and oaks, and fifty varieties of holly.

He also put in a kitchen garden and an orchard, extended the flower gardens and doubled the size of the back lake, the so-called green pond. Perhaps his culminating achievement was carving out a new front driveway that winds around one of the lakes and, in the best eighteenth-century fashion, discloses view after view of spacious landscaped park. The house itself remains tantalizingly hidden until one is almost beside it—then suddenly there it is, on a slight incline in the open sunlight.

"We're building up everything that you'd want to find in a great estate," the owner calculates. A two-bedroom guesthouse, painted the same country yellow as the main house, was recently completed, and a circular folly with Tuscan columns is being contemplated for the low rise overlooking the green pond. "We'd like to have swans there," he adds. "That's our goal—to make this spot swan-friendly, get some swans and call it a day." □

NEW YORK GRAND

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garden courtyard. The sense of fantasy that infuses the entire house finds its purest expression in this room, with its silver-leafed walls and ceiling, its antique Chinese mother-of-pearl table and Italian paintings of classical urns. "I've always loved to juxtapose different scales and styles to generate a sense of surprise," says Britt, "and this room was inspired in part by the New York house

> "I've always loved to juxtapose different scales and styles to generate a sense of surprise."

of Rose Cumming, the Australian-born decorator, which I saw at age twenty-one and have never forgotten." The house on Fifty-third Street was demolished to make room for the CBS tower, and Cumming, a contemporary of Syrie Maugham's, died in 1968. Her emerald-lacquered library, with its oxblood coromandel screen and purple satin sofa, and her blue-glazed silvered walls hung with numerous mirrors are now the stuff of legend.

Britt has tapped his memories and put his own stamp on this sitting room, tempering the exotic with white cotton upholstery on the armless sofas and side chairs and introducing plain cabinets that hide stereo equipment and support Burmese urns. It is a room that is used year-round. In summer, candlelit dinners are served outside and at the refectory table; in winter the silvered walls bring natural light indoors, especially when the ground is covered with snow.

Britt and his clients allowed their imaginations to soar, but the house is rooted in reality. For the designer, the challenge was to accommodate practical needs and a mélange of historical furnishings in a tight urban frame. The clients enjoyed the process as much as they do the product. "We don't attempt to live in the past," says the wife. "We wanted to stay with the classical feeling of our house but make it work for today. After dashing around all day, it's a relief to go home and be transformed." □

AN ASPEN SUMMIT

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leather ottoman with two wing chairs around the fireplace. Warmed by the fire, guests can look out through bay windows and a glazed door that leads to a broad terrace. In the dining room next door, Gordon expanded the view with a large mirror crowned with a carved slat taken from an Indonesian bed. "One of the great things about dinner in Aspen," Gordon says, "is that no one talks business. I wanted the dining room to be a place where local people would be comfortable talking with heads of state or Mort's guests from New York."

The master bedroom is lit by an iron chandelier near a window bay with more upholstered chairs. Next door, a huge whirlpool bath shares the master bedroom's view. "I wanted the master suite to be a total retreat instead of just a bedroom," Gordon says. "It's a place where he can lounge, collect his thoughts, write his editorials and look out at the mountains."

Downstairs, she designed cozy guest bedrooms, with their own entrance, and a library for Zuckerman's books, with a bookcase made in England from old pine. Gordon has homes in Aspen and

> "You have to be certifiable to build in Aspen. The project took two and a half years, and it's the single most costly venture I have ever undertaken."

in Wiltshire, and much of the shopping for the house was done on buying trips into the English countryside. Zuckerman participated by passing judgment on dozens of photographs. "Although he was in New York, I felt as if he was with me," Gordon says.

But if Mort Zuckerman is still suffering from post–building-in-Aspen stress syndrome, he is also very happy. A bachelor for decades, he finally married last year; he and his wife spent their honeymoon in Aspen. "It's become just what I wanted—a wonderful western house in the mountains." □

SPATIAL INVENTION

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ing outside and inside and becoming a mobile piece of architectural sculpture. The door panels each feature a low-set square window that frames a portion of the garden, producing, Ray observes, "a landscape painting of its own." A slender wall filled in with light-diffusing acrylic panels divides the main garden, which is accessible from the living room, and the *giardino segreto* off the painting studio. Luria avidly cultivates them both: the smaller plot, chiefly with tall grasses, and the large, English-style garden, with a spirited variety of plants and trees.

The architects and the clients made color and light essential aspects of the design. Admirers of the artist Giotto, they sought to bring to Raise-Up House the hues and textures of his fourteenth-century Italian paintings: The downstairs concrete floor is stained green; also on that level, the bath's vibrant yellow is enhanced by a spectrum of graduated lighting. Shades of blue and violet umber mark the upstairs study and the children's bedrooms. The master bedroom and the inside panels of the central stair are the same vivid red, the latter reflecting a rosy glow on the living room walls. The minimalist furniture (mostly designed by Studio Works and built by Peter Borrego) recedes, allowing the richly colored surfaces—and Luria's bold paintings—to impart vigor and dynamism.

As for their lighting strategy, Mangurian says, he and Ray "considered the condition of night to be equal to the condition of day." Fluorescent and incandescent lights are set in places throughout the interior that receive indirect and reflected sunlight. At night, with refracted light beaming out, the skylights atop the studio and the study perform double duty in illuminating the gardens and the terrace. The large living area is "lit much like a space for theater," Mangurian adds; the light from the master bedroom "forms bright red shapes on the surface of the house after sunset."

On her first evening in the new house, Andrea Luria telephoned Mary-Ann Ray and Robert Mangurian and gave the sort of spontaneous testimonial that architects long for. Surrounded by her family as she prepared dinner in the ingeniously fashioned central space, she reported, "This is *exactly* the way I've always wanted to live." □

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grandeur with surroundings that would still be warm and welcoming. Our ultimate goal was to create an environment that might take away your breath but never your comfort."

One enters the apartment through a domed hall that leads to a series of rooms that command the full 101-foot length of the loft. At night the dramatic effect is heightened as cathedral candles burn in sixteenth-century candelabra.

"In replicating an Italian interior, we had to build up, build in and layer," says Stockman. "We thickened the walls with layer upon layer of stucco and made the moldings excessively bulky to emphasize the luxurious feeling that epitomized the age."

While the moldings and lowered ceilings were designed to evoke an ornate richness, the contemporary glass doors flanking the living room's sixteenth-century-style French sandstone fireplace were installed to bring in light and offset the density. The same can be said of the polished cherry floor, the pale *faux-marbre* walls and the *faux-marbre* columns, two of which are structural. The building's brick foundation is evident throughout the loft, framing the heavy wood doors between the studio and the dining room. The doors were crafted by Charles Normandale, a designer-blacksmith in England.

Elsewhere, painter Adam Cvijanovic has adorned the entrance hall dome with a re-creation of an eighteenth-century Italian mosaic and painted a delicate Umbrian pastoral scene above the living room fireplace. Because of Buhl's dedication to his new neighborhood, he commissioned artists and artisans, dealers and designers, who, like Cvijanovic, live nearby.

It is the Paris-based firm of Arlette de Miranda Correa, however, that was responsible for the sumptuous fabrics. The satins, brocades, tapestries and damasks were all designed by de Miranda Correa for Buhl and woven in London.

De Miranda Correa and her team of upholsterers stuffed and covered every inch of furniture right on the premises. This unique process not only speeded the work, it eliminated costly and time-consuming returns while assuring the greatest amount of comfort.

The master bedroom is grand on a small scale. It contains a seventeenth-century Spanish desk—"maybe my favorite piece in the place," Buhl says—an eighteenth-century French mirror and dresser and a pair of carved Italian hands. A sapphire-blue wool-and-silk fabric covers the bed, over which is laid a gold-embroidered Indian wedding sari of burgundy silk.

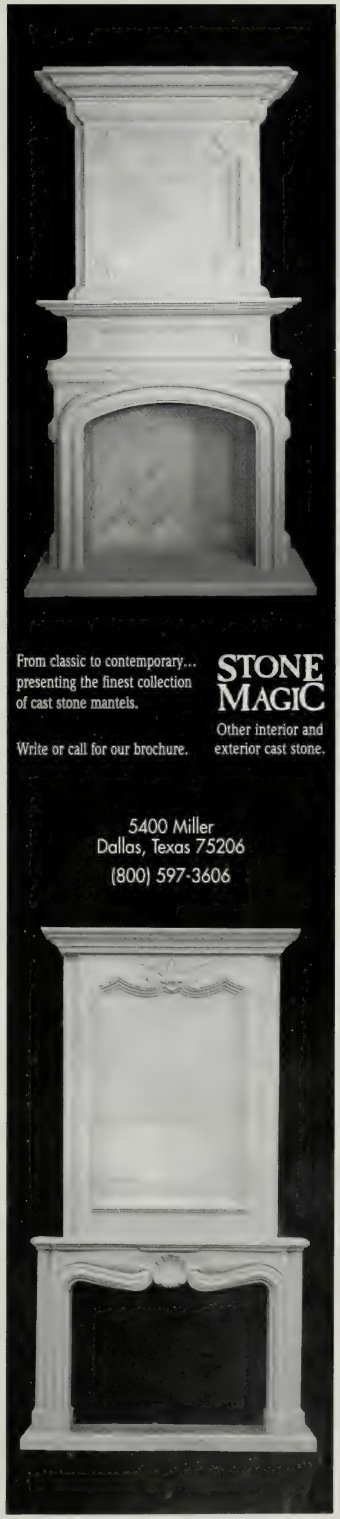
Buhl's bath is functionally modern, with the requisite double sinks, Jacuzzi and extensive storage and counter space. Although the guest bedroom's blue-and-white-checked gingham is an unexpected departure, the Turkish reverse-glass paintings and the Italian oak dresser and tables convey more than a trace of Old World splendor.

In the gallery is Buhl's collection of hand photographs, an ever-changing vernissage of more than five hundred images. "I became fascinated by them when I saw a Stieglitz photograph of the hands of his wife, Georgia O'Keeffe," he says. "I was lucky enough to buy a silver print two days before the exact one was auctioned at Christie's for more than double what I had paid."

What started Buhl on his own photography was his niece's wedding, at which he and a professional both took pictures. "The result was that the pro's shots turned out rotten and mine went into the book. From that moment on, I kept clicking away." Soon he was being called on for major fashion shoots. But he's proudest of his film on the homeless. "It tears not only at the heartstrings but at the purse strings, which means I've achieved my goal."

Buhl's SoHo Partnership is part and parcel of what he and his loft are about. The organization, which he founded in 1992, provides job training and employment for the homeless. "We first hire them to clean up the neighborhood streets, be it trash, snow or everyday litter. Then we reach out to the community to help find vocational opportunities. When we think they're sufficiently trained, we try to find them permanent jobs in SoHo. What we're really trying to give them is a chance to reclaim their lives."

Perhaps that's why Henry Buhl leans so heavily toward the Renaissance. In a way, he has also had a brilliant rebirth in what he calls his second life. □



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Cuba. Montoya put panes of colored glass in the French doors leading to one of the patios.

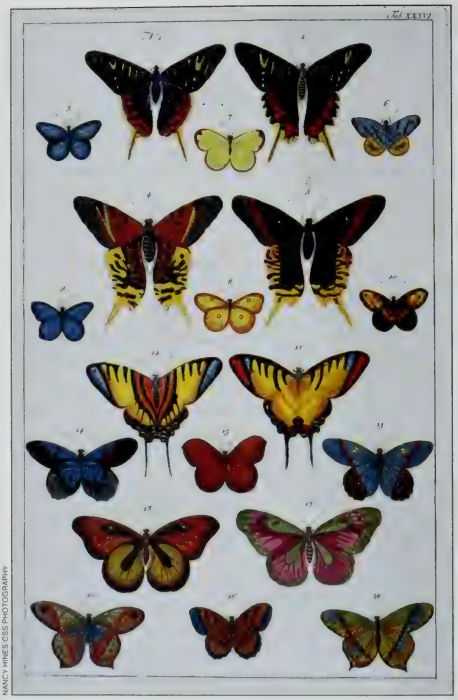
The bedrooms have been decorated in a romantic style that recalls prosperous South American families that traveled to Europe and stayed for a year or two before returning with carpets and laces and linens and fancy French trinkets.

Around the interior patio that separates public rooms from private, the designer installed *calao* ("cut-through") windows, which are characterized by an elaborate fretwork pattern cut into a wood panel across the top. "This is typical of the Colombian building style," says Montoya. "In the old days, in the warmer regions near the coast, there would have been no glass in the window. Here, where the temperature can drop to forty degrees Fahrenheit at night, there was always glass. But each region has its own style of fretwork, so these are characteristic not only of Colombia but of this very part of the country."

Montoya chose to paint the covered arcades around the patio blue and yellow to suggest the house's age. "When I was a boy," he recalls, "most houses were white with green trim, but in colonial times—and just after—yellow and blue was the popular color combination."

> Montoya added tub chairs upholstered in suede and cotton, full draperies and grass matting for contemporary comfort.

The owner is a person of great energy and many interests, and this upland heart of Colombia, with its temperate climate and blue skies, suits her. The mixture of elements the designer has used at the hacienda suits her as well. Drawing from the country's varied culture, Juan Montoya has created a historically rich house that also celebrates personal style. □



NANCY HINES OSS PHOTOGRAPHY

***Butterflies*, Albertus Seba, 1734–35. Engraving with modern hand coloring; 16⅞" x 11". Seba, like many apothecaries, was a collector of oddities, including examples of exotic species. His "cabinet of curiosities" was the source for many of the illustrations in his *Locupletissimi Rerum Naturalium Thesauri*. Carolyn Staley Fine Prints, Seattle.**

continued from page 145

preserved in rum or stuffed. Their form and coloration were often hopelessly distorted by the time they made their way into the hands of the artist. To make matters worse, uneducated and unsympathetic sailors on expeditions frequently showed little respect for precious specimens. The crew of the HMS *Beagle* derisively nicknamed Charles Darwin "Fly-Catcher" because of the "rubbish" he collected. On one occasion the great naturalist was forced to rescue a specimen—which just happened to be a newly discovered species—from a crewman who was attempting to eat it.

Another barrier to scientific precision was the collaborative character of natural history illustration. In the best of all worlds a naturalist might hope to draw a specimen and then engrave and color the prints himself. For almost all of the two hundred and twenty engravings of birds, mammals, fishes, reptiles, insects and plants in his *Natural History of Carolina, Florida and the Bahama Islands*, Mark Catesby worked from 1712 to 1743 to do just this. Few, however, had that luxury. Usually, an explorer would provide specimens that would be written up by a naturalist, drawn by a professional artist and engraved by still someone else. The resulting prints would be hand-painted by a team of watercolorists or, in the event of an extremely tight budget, by a group of children in an orphanage. Opportunities for error were rife. In the face of such obstacles, the scientific and aesthetic success of so many natural history books is a strong testament to the skill and determination of their artists and—more often than not—to the deep pockets of their illustrious patrons.

Many European monarchs opened the royal purse wide to the field of natural history. Just as the possession of natural rarities bespoke power and wealth, association with the publication of natural histories suggested intellectual attainment, on the part of both a monarch and his kingdom. Louis XIV supported the publication of magnificent botanical tomes with life-size plates, and Napoleon continued the tradition, sponsoring volumes intended "to give the foreigner a proper opinion

of the superiority of the French school." In this matter, Napoleon was moved perhaps as much by love as by national pride. The empress Joséphine was an ardent botanist. Millions were spent on her gardens at Malmaison, and her orders for plants were permitted to arrive from England even through the Continental blockade. The apparatus of the state was put in her service as commercial attachés, ambassadors, colonial governors and navigators were ordered to collect exotic plants for her. Joséphine engaged Pierre-Joseph Redouté, the greatest flower painter of the day, to paint her favorite specimens. Under Redouté's supervision, seventeen engravers labored to produce the celebrated *Jardin de la Malmaison* and *Les Liliacées*.

In England, major talents like Georg Ehret and Francis Bauer were supported by Sir Hans Sloane and Sir Joseph Banks, wealthy eighteenth-century naturalists who established positions for their protégés at the Chelsea and Kew botanical gardens. *Flora Graeca*, illustrated by Bauer's gifted brother Ferdinand, exemplifies the blatantly uncommercial nature of the books such men produced. At a time when Ferdinand considered himself handsomely paid on a yearly salary of £300, a mere 28 sets of this 10-volume, 966-plate botanical inventory of the Levant cost £30,000 to publish. Entire families were ruined by such endeavors. Dr. Robert John Thornton ran through his inheritance and left his wife and children penniless by publishing *The Temple of Flora*, a folio edition, sadly, more sought after today than in Thornton's time.

Natural history artists without the personal resources or the patrons to make up deficits had to get by on grit and ingenuity. Apothecary Albertus Seba managed to sell his natural history collection in 1717 to Peter the Great for the enormous sum of fifteen thousand guilders and thus was able to engrave and publish his *Thesaurus*, a catalogue of the butterflies, shells, crustaceans, snakes and other curiosities he had assembled. Famous for its hand-colored engravings of fish heightened by touches of silver and gold, Marcus Elieser Bloch's twelve-volume *Ichtyologie* was published beginning in 1782. Bloch managed to avoid financial strain by developing a novel approach to patronage: He sold dedications on a plate-by-plate basis. Below the image of a fish, Bloch made no bones about stating that a particular aristocrat or learned society had paid for its engraving and the associated encomium.

Natural history illustrators and publishers frequently tried to presell forthcoming editions to raise the funds for publication. This was the approach taken by John James Audubon for *The Birds of America*, printed in Great Britain from 1827 to 1838. One of the greatest of all natural histories, Audubon's work revolutionized the field. Ornithological illustrations had traditionally been drawn from stuffed specimens in inevitably stiff and unnatural poses. Audubon created lifelike images of birds set in their natural environments and frequently showed them diving or otherwise in motion. The colossal double-elephant format Audubon used allowed his subjects to be portrayed life-size and augmented the drama of his spectacularly colored engravings. When Audubon journeyed to London, Liverpool, Manchester, Edinburgh and Paris to sell advance subscriptions, his buyers could see his drawings but could only imagine the exceptional quality of the finished work. Its promise must nonetheless have been clear: Audubon's subscriber list reads like a virtual who's who of Europe and includes George IV of England, Charles X of France, the duke of Orléans and the grand duke of Tuscany.

By the third quarter of the nineteenth century, nature illustration had become a popular recreation, and nearly every young woman dabbled in flower painting. A mass market had developed for cheaply printed natural history magazines and for vulgarized, small-format natural history books. The invention of chromolithography permitted the printing of all hues and robbed natural histories of the hand-colored plates that had helped make them unique. The era of the superdeluxe edition, nurtured by kings, ennobled by artists and destined for a small circle of *amateurs*, had ended. No matter. The natural history illustrations we have inherited from them make us part of that circle and link us to an extraordinary age when science and art were one. □

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WIENER WERKSTÄTTE FURNITURE

continued from page 185

wood chairs and also plain but elegant functional pieces, such as side tables and candle holders, made from painted sheet metal.

Among the most impressive objects to emerge from the Werkstätte were understated items of painted wood furniture produced in the period between 1903 and 1907 (Moser left the workshop in 1907 because of dissatisfaction with the way in which the business's finances—always shaky—were being managed). These display the emphasis on geometry that amounted to a house style in the earliest years of the Werkstätte. Hoffmann's command of architectonic structure blended with Moser's refined design sensibility and craft knowledge to produce highly original plastic statements, whichever of the pair was credited as designer of a given piece.

Some of these pieces were painted gray, and other colors were used, but the most distinctive were those painted white, the basic color being relieved only by minimal and unobtrusive decoration, usually of the diaper type.

The ancestry of this furniture is interesting to trace. When Hoffmann designed a home for Moser in 1902, Moser filled it with cabinetwork of his own creation that was heavily geometric and predominantly white, though its panels were divided with vertical and horizontal elements in contrasting colors. The same theme of white panels framed by contrasting elements—in this case gilt moldings—is found in the Palais Stoclet.

A strong candidate for having had a substantial influence on this white furniture is the Scottish designer Charles Rennie Mackintosh, a favorite of the Secessionists in general and Moser and Hoffmann in particular. Like them, Mackintosh was attempting to make craft-built furniture an expression of modernity rather than of nostalgia for the imagined virtues of another age. Also, Mackintosh was inordinately fond of painted furniture, especially white-painted furniture, as is evident in one of his best-known ensembles, the White Bedroom for Walter Blackie's Hill House, begun in 1903. At least three years before that, Mackintosh's white mode had been seen at one of the Secession's exhibitions, to which he had been invited to submit a room. In 1901 he contributed a similar design to a folio published in Vienna, and the following year he designed a white music room for Wärndorfer's house, which had a dining room by Hoffmann.

As for Mackintosh's influences, he seems to have derived much of his color sensibility, including the preference for white, from the paintings of James McNeill Whistler, whose lessons had been absorbed independently by Viennese painters such as Klimt.

The use of white is only one instance of Mackintosh's impact on Moser and Hoffmann. It seems likely that their affinity for checkerboard pattern also came from him, as did a strong interest in splatted structures and vertical shapes softened by gentle curves. It would be an overstatement, however, to suggest that Mackintosh's influence was decisive. The Austrians had learned from other sources—Japanese prints, for example—and, like most innovators, they were able to absorb many influences into a style that was utterly distinctive.

The founders of the Wiener Werkstätte aimed to produce objects that expressed an entirely modern blend of simplicity and sophistication.

After Moser's departure the Werkstätte continued to produce fine work. Attempts were made to mass-produce the workshop's designs, but it is the handmade pieces that are best remembered today, items such as Hoffmann's smoker's cabinet of the early teens, a ziggurat iced in mother-of-pearl and ebony. The tradition resumed after the war, with the torch passing to designers such as Dagobert Peche, whose fantastical Déco objects kept the Werkstätte in the forefront of design until the worldwide Depression forced it to close its doors in 1932. □

FOUR SEASONS ISTANBUL

continued from page 196

traditionally had next to no furniture," he points out. "That's one reason I kept furniture to a minimum."

The balance between Turkish traditions and cosmopolitan modernity has been carefully maintained. In the restaurant—a tentlike structure in glass that forms the focal point of the courtyard—a geometric design on the marble floor or the symbol of the crescent moon reminds one that this city was once the heart of the Ottoman Empire. Similarly, in all the reception areas and most of the sixty-five guest rooms and suites, views of Turkey, many of them by contemporary painters, line the walls. Elsewhere, vintage photographs give fascinating insights into the country's recent past, while framed pieces of delicately marbled paper recall the strong traditions of craftsmanship that the Turks have kept alive.

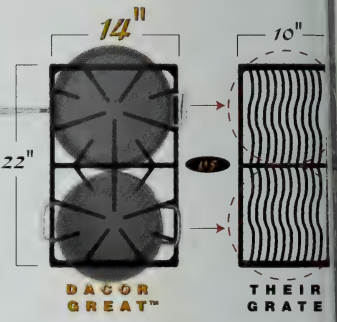
Along the corridors leading to the bedrooms, Kafadar has not been afraid to retain whatever elements of the former prison caught his eye. Thus, on one floor, several old marble columns, with torquelike brass rings above the base and beneath the capital, and some of the original tiles remain as reminders of the building's past. The spaces and designs vary from room to room: Some are corner rooms with windows on both sides, while a couple of others are on a split level or form a duplex. "Each room required a different solution," Kafadar explains. "But I kept certain recurrent themes in all of them. I wanted to prolong the refreshing feeling that you find in the public rooms while retaining the sense of being in Turkey."

Several of the rooms have balconies or terraces giving onto one of the most memorable spectacles in the world. On one side, looming above the hotel, is the vast fretted outline of the Hagia Sophia, built as a church in the sixth century and converted to a mosque in the fifteenth. On the other side is the elegant silhouette of the Blue Mosque, with its six slender minarets. In the evening the great buildings are lit from all sides until they appear to float against the darkening sky. Drawn to their windows by this extraordinary sight, the hotel's guests find themselves turned back into captives by the ancient beauty of Istanbul. □


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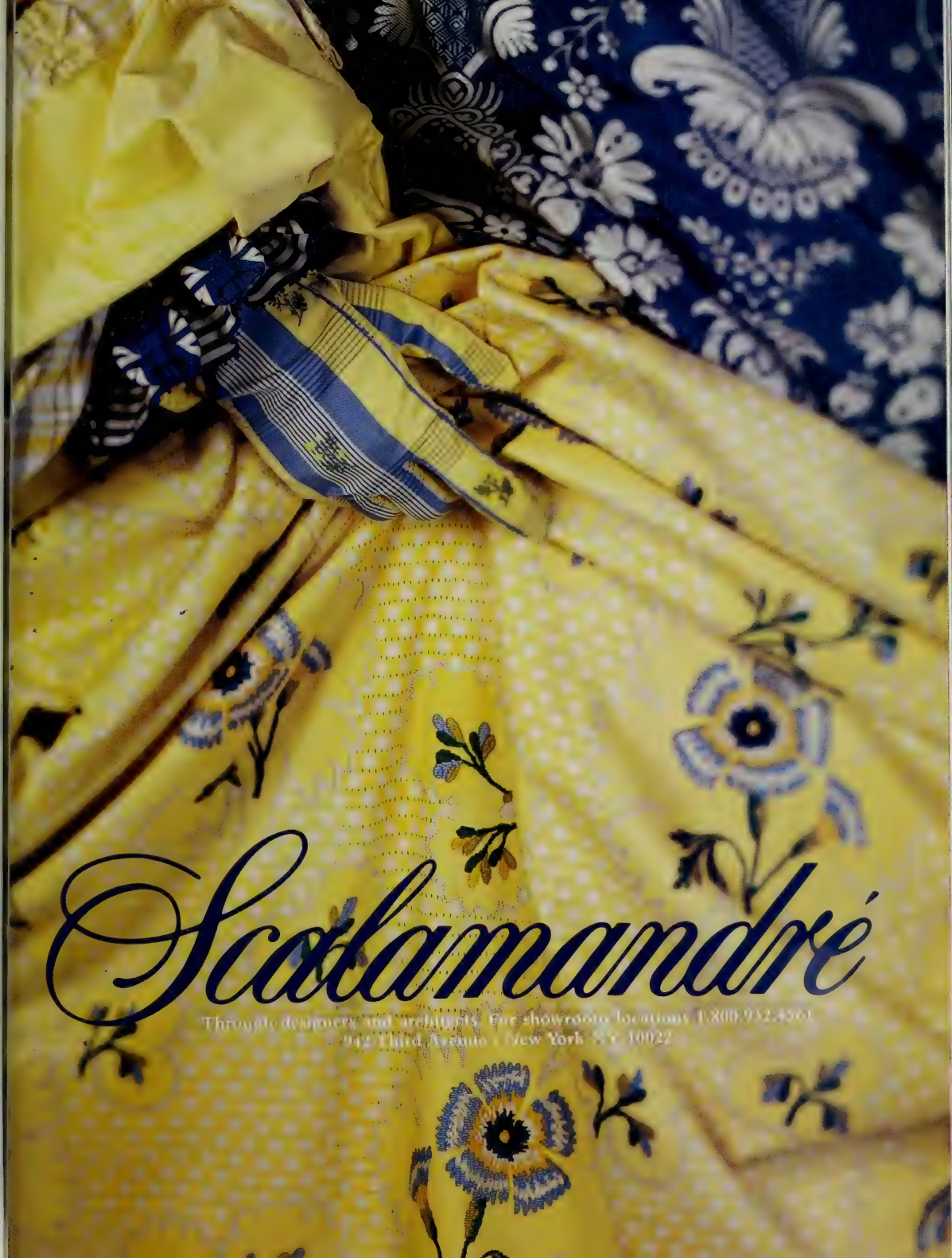
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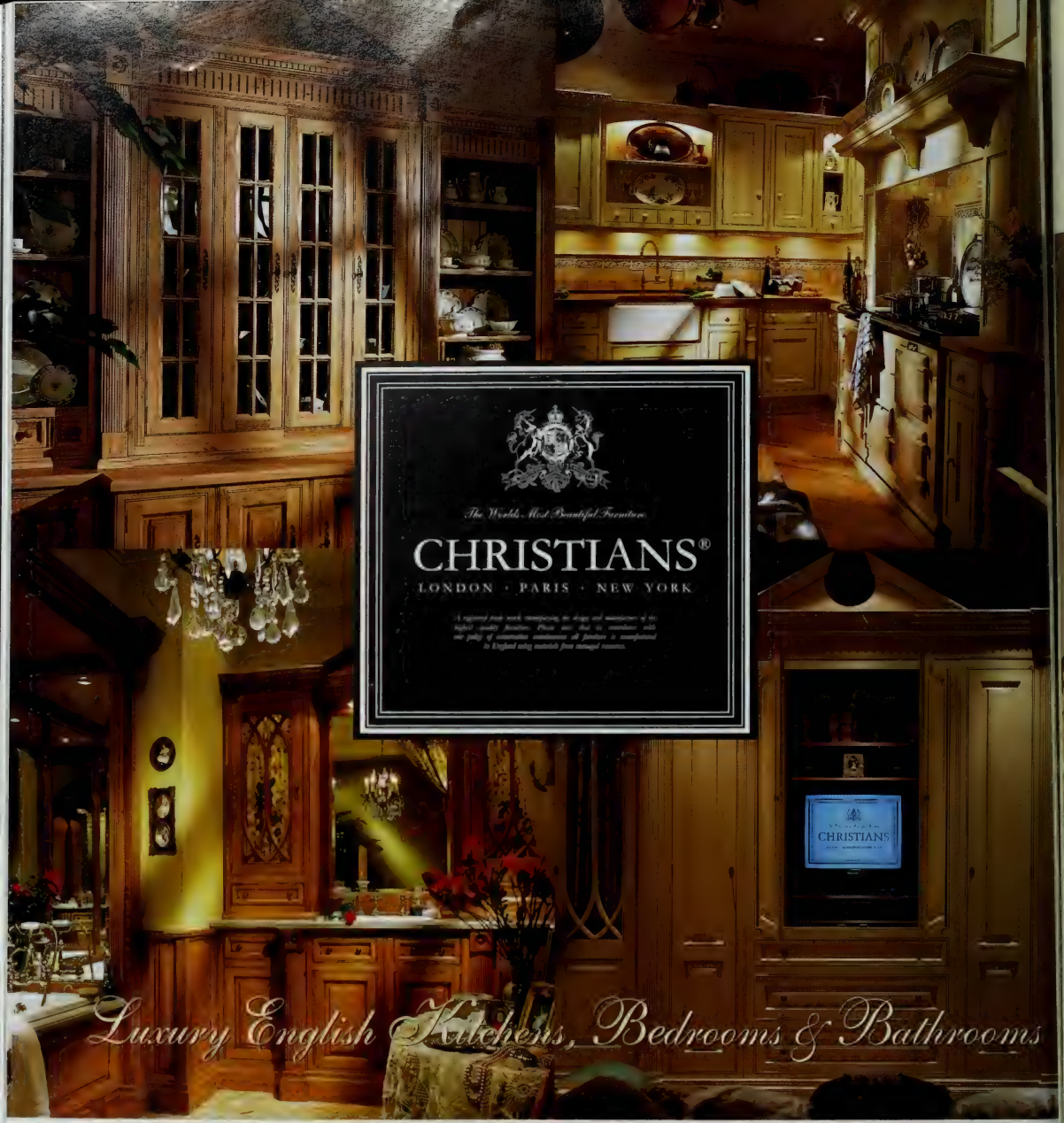
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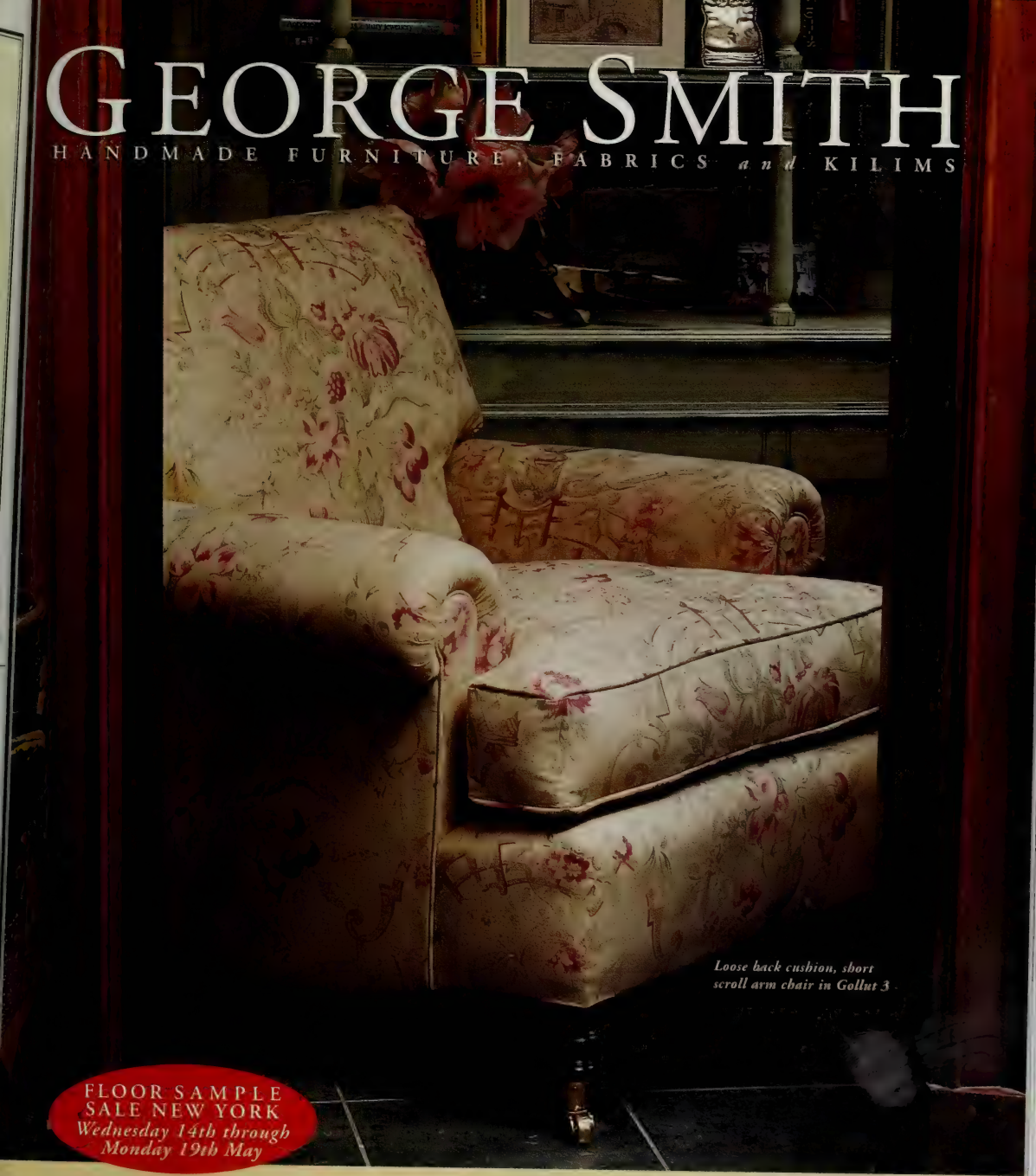
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TO THE TRADE



METAL IMPRESSIONS

For the International Contemporary Furniture Fair in May, Los Angeles furniture designer and manufacturer **James Jennings** wanted to create a new furniture line that would make an impression. "A friend who owns a boat showed me a metallic finish that can be applied to wood," says Jennings. That finish has dramatically changed the course of his furniture designs, which have gone from renditions of 18th- and 19th-century furniture to futuristic-looking tables and chairs. At the ICFF in New York, Jennings will display ten radically different prototypes (above), including a copper dining table called Copper Gate that looks like a suspension bridge. Despite the high-tech finish, Jennings, who has built custom furniture for designers Barbara Barry, Thomas Callaway and Carol Poet and film executives Peter Guber and Daniel Melnick (*AD*, Mar. 1997), is keeping prices down. "I can do metal inlays and bronze mounts that were cost-prohibitive before." James Jennings Furniture, 8471 Melrose Ave., West Hollywood, CA 90069; 213-655-7823.

A NEW DIRECTION

Gone from **Christian Liaigre**'s new group of furniture (below) are his signature Brancusi-style stools and angled tables cut from highly grained logs. "Our finishes are smoother, not sanded, and we're using darker woods and more sophisticated fabrics, like silk and velvet, that have more texture," says his artistic director, India Mahdavi. Liaigre says his newer pieces, which will be published in a catalogue this spring, show a colonial influence from the Far East. A brown modernist leather wing chair sits on an almost square black base and feet, some pieces are in bleached sycamore, and a variety of mahogany chairs have leather seats. Christian Liaigre, 61 rue de Varenne, 75007 Paris; 33-1-47-53-78-76.



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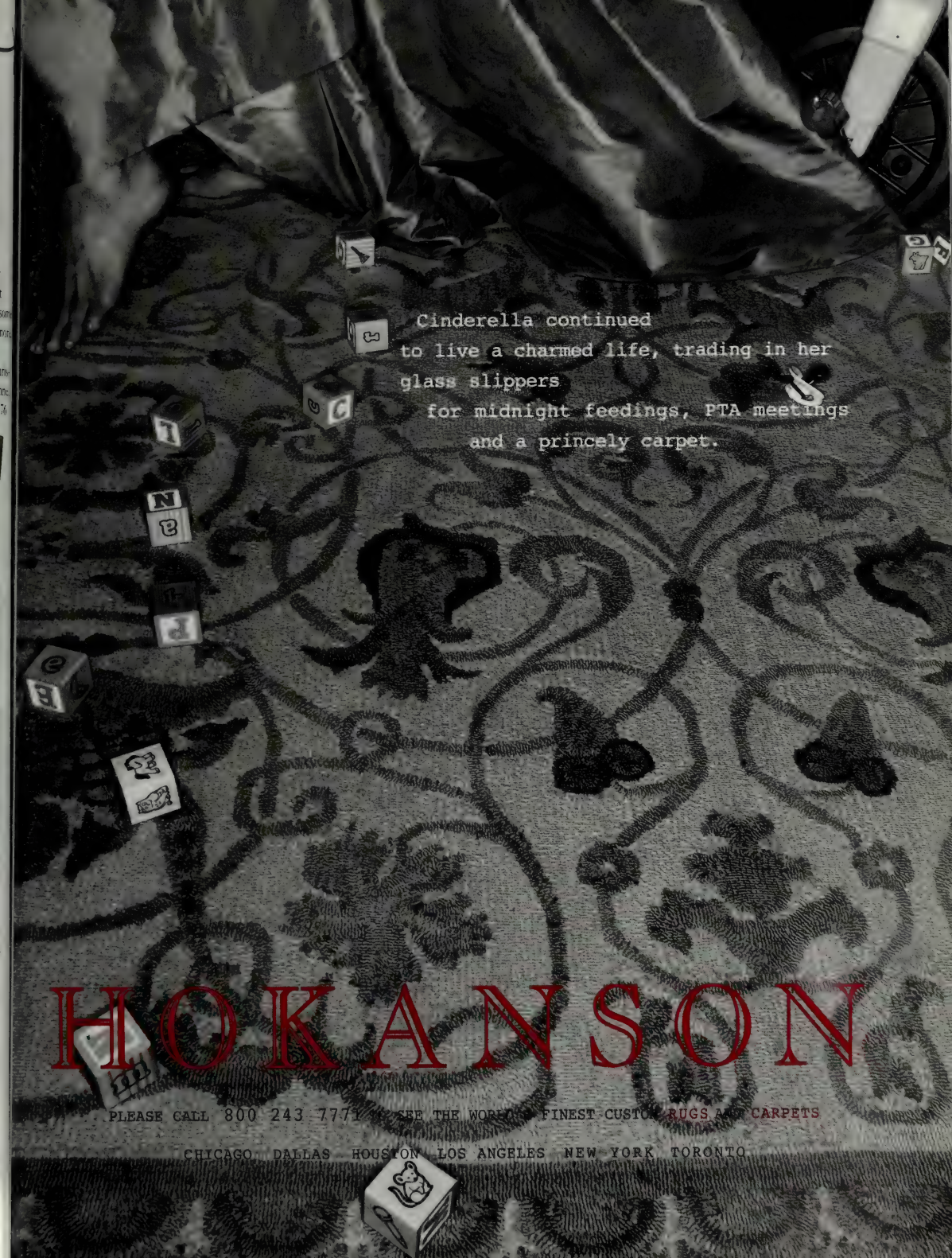
LUMINOUS ALUMINUM

Frédéric Méchiche has introduced a collection of cast-aluminum furniture. "The company First Time suggested that I use cast aluminum, which would best show the elegance and lightness of my work," says the Paris designer. He has created three small lines—Allure, upholstered seating (below) with short aluminum saber legs in bronze; Axel, a series of three metal tables (console, games and low) with stone tops in off-white hues; and Cadogan, an adaptation of one of Méchiche's custom lines. "This collection is very easy to use. The upholstered benches work well under windows, the sofa is ideal in a library or bedroom, the armchair and footstool are great around a low table," he says. First Time, 27 rue Mazarine, 75006 Paris; 33-1-43-25-55-00.



COURTESY FIRST TIME

continued on page 210


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ECLECTIC ECLAT

Now that Andrée Putman has left Ecart International, the owners have brought in a man to soften up the furniture. "I'm trying to make furniture that is more sensual, more feminine," says **Christophe Pillet**. "I want to make Ecart younger and take it away from the reference of the 1930s, the Union des Artistes Modernes—Perriand, Corbusier, Chareau. The object should be more effective but keep the spirit of elegance and classicism." He names Charles Eames, Albert Frey and Mies van der Rohe as his role models. Among the new pieces introduced this year are five Jean-Michel Frank reissues, which have been Ecart's mainstays. The rest are Pillet's prototypes: a wood table base and a console table, both topped with ceramic squares; a matching square stool and reading table; and an easel. Most of his pieces stand on slim legs with brushed stainless-steel feet. He is working on another group of furniture aimed at a younger audience. "It will have the same spirit, but I may use some plastics," says Pillet, who previously collaborated on product design with Philippe Starck. Ecart International, 111 rue St.-Antoine, 75004 Paris; 33-1-42-78-79-11.





Jean-Michel Frank's Bridge chair (above) and Christophe Pillet's easel at Ecart

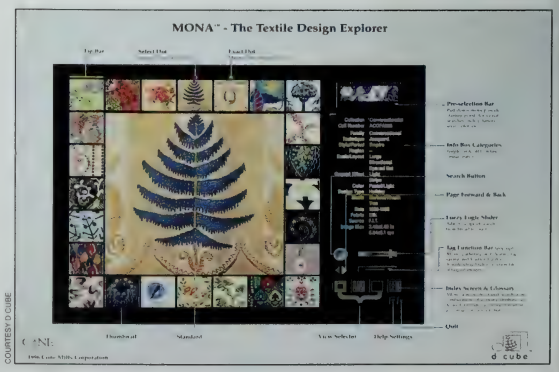
SEARCH AND DEPLOY

More than 40,000 design and garment images from the museum at the **Fashion Institute of Technology** are being transferred to CD-ROM for designers interested in using them as references or replicating fabric patterns. The computer swatches in MONA, the Textile Design Explorer (right), are categorized by style, region, period, pattern, color and technique, and once they are downloaded, the user can edit them in any way. Six sets of CDs, each containing 500 high-resolution images, are available. The price for a set of four CDs is $2,500. D cube, 3101 N. Elm St., Greensboro, NC 27415; 800-933-2823.



FRAME OF MIND

As an architect, I like to dabble in furniture design. When I bought my first gouache I couldn't find the right frame, so I designed one of my own," says **David Hale** of San Francisco. His Voyeur frame (above), handmade by a metalworker in the Bay Area, is meant to hold artworks between 16 inches and 24 inches in width. Hale designed the frame, which comes in a matte brass, white metal or black wax finish, as an easel so that it can be adjusted. David Hale, 256 Sutter St., Suite 500, San Francisco, CA 94108; 415-982-1216.



COURTESY D CUBE

continued on page 212

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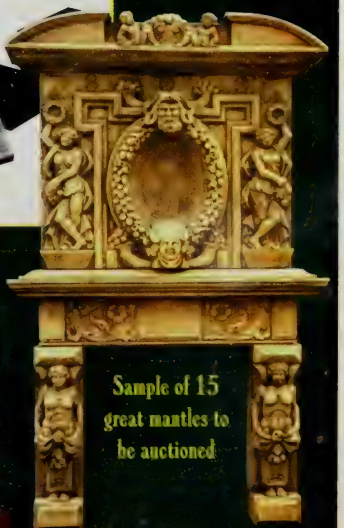
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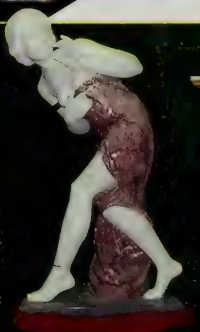
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IN THE SHOWROOMS

● Ventura Knight
Ventura Knight in Los Angeles's Pacific Design Center (310-358-1130) has a low Japanese altar table in aged red lacquer with curved legs capped like the shoulder pieces of a Japanese suit of armor from the **St. Denis/Bruslin** Collection. Accessories, such as a creamware Oriental orchid pot and white-glazed Chinese-style double gourd vases, are by **Roy Hamilton**. **Kerry Joyce**'s New Mondrian chair in leather has a high curved back with saber legs.


COURTESY VENTURA KNIGHT

● Goralnick Buchanan
Goralnick Buchanan (212-644-0334) continues to offer designs by the late **Karl Springer**, among them myriad variations of the little telephone table that is essentially an elongated open cube he created for the duchess of Windsor. A new item in Goralnick Buchanan's own inventory is called the Midori table. Round, in ebonized mahogany with four concave legs that form a cluster, it has unusual white holly wood inlay lines that create a compass pattern on the top and white holly wood caps on the spool feet.

● Manuel Canovas
Manuel Canovas (212-752-9588) has produced his first collection of furniture. Chairs, ranging in styles from Louis XIV to Louis XVI and into the Directoire period, are reproduced in a workroom near Orléans in the Loire Valley in cherry, oak, walnut and beech as they would have been 200 years ago. Canovas has upholstered them in his own traditional fabrics. Villemandeur is a Louis XIV–style chair upholstered in *Samarkand*, a print with chrysanthemums. Chatenoy is a Louis XV–style chair covered in *La Musardière*, a new toile.


COURTESY MANUEL CANOVAS


COURTESY MANUEL CANOVAS

A Kerry Joyce chair and a James Jennings table at Ventura Knight (left)

Chatenoy (above) and velvet-covered Doussainville (right), from Manuel Canovas

Two Risom chairs with maple frames and cotton webbing from Knoll (below)


COURTESY KNOLL


COURTESY KNOLL

● Knoll
Knoll (212-343-4000) has reissued the Risom Collection, a collection of chairs that helped define the company in 1941, three years after it was founded by Hans Knoll. Created by Danish designer Jens Risom, the chairs were originally of soft woods and discarded parachute webbing due to wartime restrictions on materials. The reintroduced collection is made with maple frames and stronger cotton webbing in ten colors.

● The Bradbury Collection
Veritex at the Bradbury Collection (310-657-3940) in Los Angeles is Cecile Bradbury's own design, with woven patterns in cut pile cotton or silk velvet. The collection includes four different designs—a leaf pattern, an abstract pattern of twigs and flowers, a polka dot and a stripe. □


COURTESY GORALNICK BUCHANAN

The ebonized mahogany Midori table (left) by Goralnick Buchanan

Veritex (right), a line of woven fabrics from the Bradbury Collection


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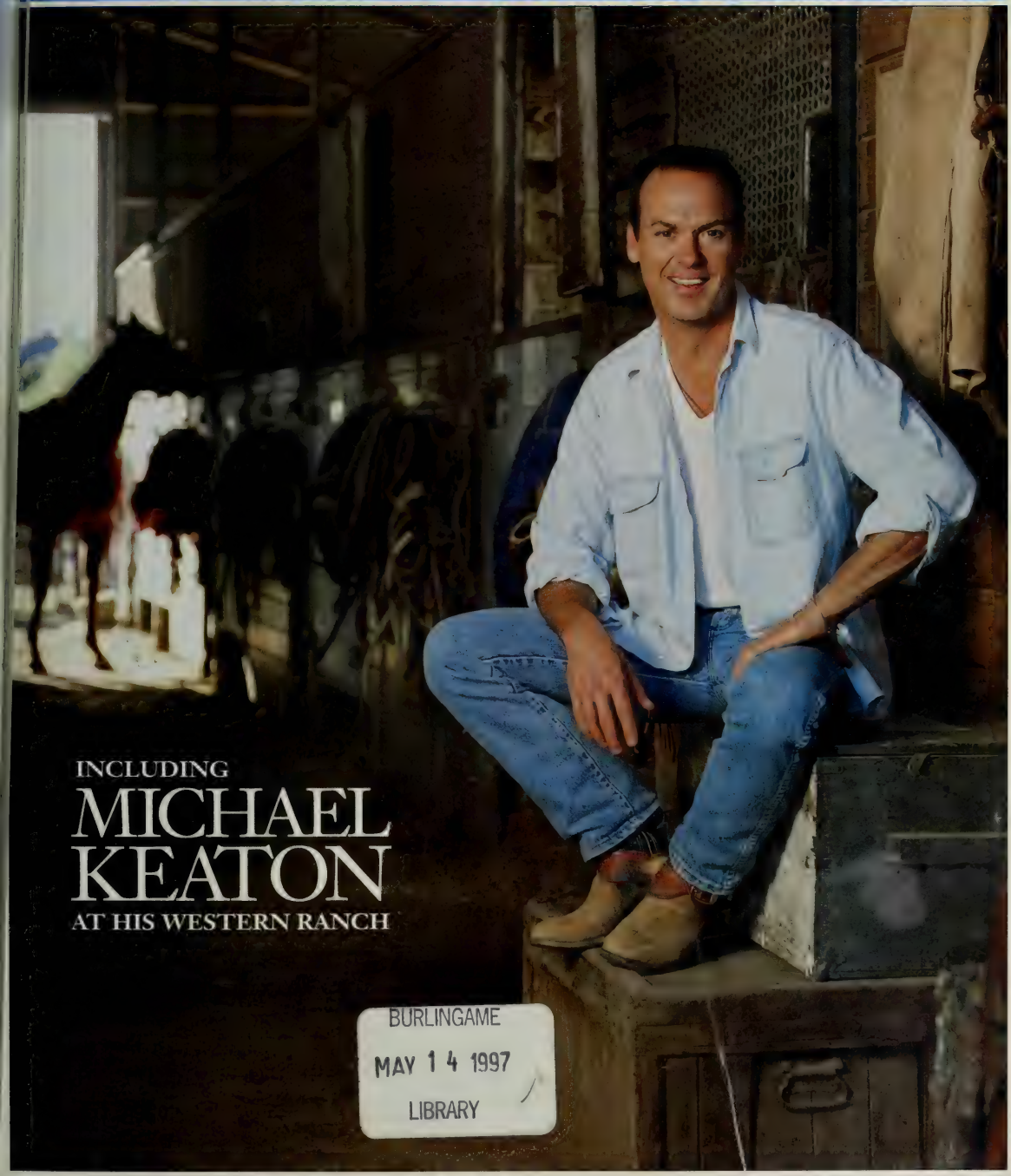
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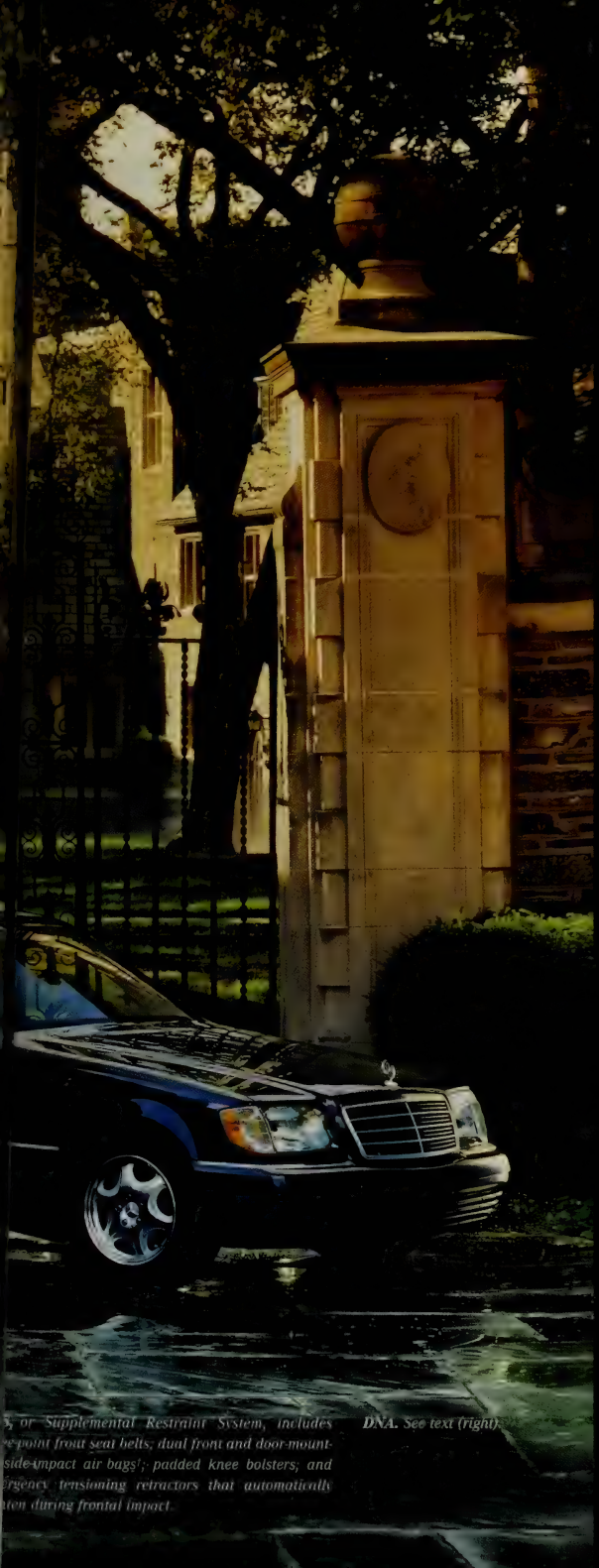
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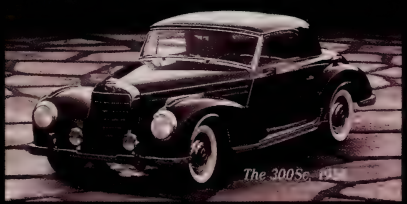
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JUNE 1997





COVER: Michael Keaton in California, where he stables his horses. The actor also spends part of the year at his ranch elsewhere in the West (see page 148). Portrait by Jim McHugh. ABOVE RIGHT: Walker's Mill in Virginia. Architecture by Henry J. Browne. Photography by Ron Blunt. See page 158.

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The career is a dream. The pens are from Cross.

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Graduation gift from parents, who hoped it would be used for writing resume. Actually used to keep journal of travels through Europe.

1988

Gift from girlfriend, to celebrate first job. Used to write her a Dear John letter after discovering initials belonged to another boyfriend.

1991

Gift from co-workers to celebrate leaving and starting own company. Used to sign away house, car and retirement account as collateral for bank loan.

1993

Bought to draw up first multi-million dollar deal, which put company on industry "top ten to watch" list. Also used to write check paying off bank loan.

1996

Gift from employees to celebrate early retirement after IPO raised twenty-five million dollars. Used to keep journal through Europe.



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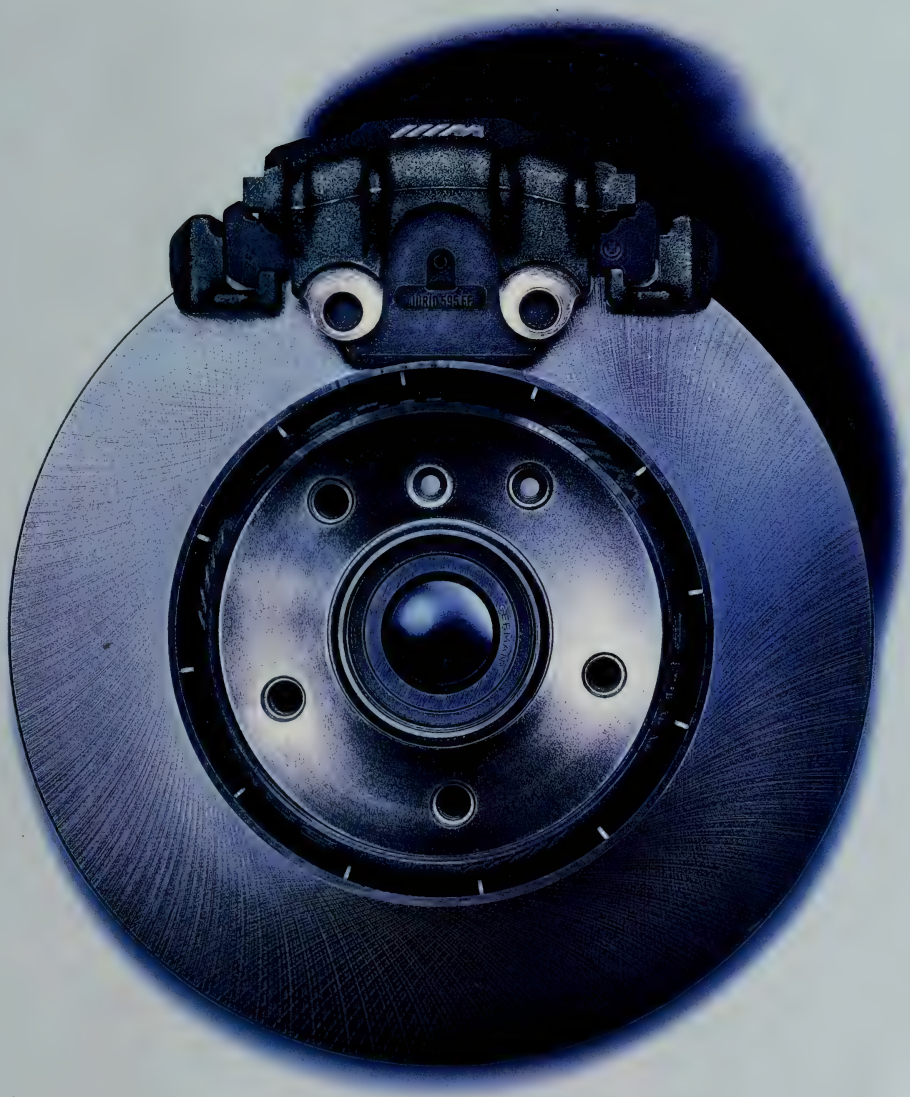
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"I'M SCRATCHING MY HEAD WONDERING IF OTHER READERS SHARE MY REACTION."

Recently I was held in the arms of a beautiful composition by the playwright David Mamet ("Restoration Drama," February 1997). I have long looked to *AD* for the soothing influences of color and design that you promote, but I must say that when the soul is twice blessed it is a treat indeed. The counterpoint of physical renovation and the emotional readjustment that new surroundings demand rounded out a terrific article. May I wish Mr. Mamet many years of "easy livin'" in his lovely new home.

JOYCE CHAMPION
IPSWICH, MASSACHUSETTS

I just read David Mamet's "Restoration Drama," and I'm scratching my head wondering if other readers share my reaction: A Pulitzer Prize–winning playwright wrote this awkward, disjointed, inane, puerile nonsense?

DENIS ROUSE
BIEBER, CALIFORNIA

Please cease and desist with the Before and After issues (February). Enough already! I look forward to your magazine each month, but when I receive a Before and After issue, I moan and groan with displeasure. Who wants to see a picture of a bare room? Naturally it's going to look better after it's decorated. Forget the Before, I just want to see the After!

BEVERLY MCDOWELL
SARASOTA, FLORIDA

Three cheers for Penny Drue Baird—she is not only a fabulous decorator ("East Hampton Francophile," February) but, apparently, a wonderful mother—five children and they dine together! Every time *AD* arrives, I browse through the pages hoping one of Ms. Baird's designs will be featured.

KAREN C. GIDWITZ
CHICAGO, ILLINOIS

In your article on the newly restored Thomas Jefferson Building of the Library of Congress (Historic Architecture, February), you failed to mention my architectural firm, which over the last sixteen years has conceived, designed and detailed the elaborate renovation that has produced such glorious transformations. If we had been contacted by the writer or your magazine, we could have provided some insight into the design strategies that adapted this national treasure to the information systems of the twenty-first century. Even though the article dealt with a small cameo of the vast $81 million restoration of the world's largest repository of knowledge, some discussion with, or at least reference to, the architect would have greatly enhanced the piece.

ARTHUR COTTON MOORE, FAIA
WASHINGTON, D.C.

As the proud owner of a Jaguar XJS V-12, I'd like to take exception to some of Paul Goldberger's comments (AD Autos, February). Of course, aesthetics are always subjective, but to my sensibilities, the XJS is far more luxurious than the new XK8. The XJS was never intended to be a true sports car. Frustrating traffic patterns, wild petroleum prices and the all-important American market ended the idea that a sports car could be driven with reasonable practicality on modern roads. Thus the XJS evolved and emerged as more of a refined grand touring car. It's unfortunate that you didn't publish a photo of the XJS, with its long, low elegance and sensual grace—unmistakably a big cat. By comparison, the XK8, with its stunted rear end and gaping maw, looks more hyena than cat!

JOHN POLOZZOLO
ALTON BAY, NEW HAMPSHIRE

I'm writing on behalf of the artist Miguel Castro Leñero regarding the article "Montecito Make-Over" (February). On page 168 you published a photograph of an oil by Leñero, *Paisaje con Tachuelas*, mistakenly attributing the piece to another Mexican painter, Francisco Castro Leñero.

CARLOS J. MC CADDEN
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KENNETH NOLAN

The July issue takes readers to a traditional lodge in the Scottish Highlands, a remarkable contemporary house in Japan, a fanciful loft in San Francisco and a summery retreat in Seaside, Florida. We also visit television director and producer James Burrows (Cheers, Frasier), whose Bel-Air, California, house was designed by Michael Smith; French composer Michel Legrand (The Umbrellas of Cherbourg) at his country house north of Paris; and antiques collector Michael Connors, whose New York loft is filled with wonderful West Indian furniture. New projects by Howard Slatkin and Vicente Wolf are also of note, as is our guide to the best sources for art and antiques in Provence. Look, too, for graphic changes to AD at Large and To the Trade.

Paige Rense
Editor-in-Chief


BILLY CUNNINGHAM

John Ashbery, whose collections of poems include *Hotel Lautréamont*, *Flow Chart* and *April Galleons*, won the Pulitzer Prize, the National Book Critics Circle Award and the National Book Award for *Self-Portrait in a Convex Mirror*. His book *Can You Hear, Bird?* was published last year by Farrar, Straus & Giroux.

Ann E. Berman is a freelance writer who specializes in the arts.

Robert Campbell is a Pulitzer Prize–winning architecture critic for the *Boston Globe* and the author of *Cityscapes of Boston: An American City Through Time*.

Hunter Drohojowska-Philp, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe for Knopf.

Gretel Ehrlich has written several works of nonfiction, including *The Solace of Open Spaces*, *A Match to the Heart* and *Questions of Heaven*, which was published in March by Beacon Press.

Christopher Finch's latest books are *American Watercolors*, *Jim Henson: The Works* and *The Art of Disney*.

Elizabeth Clair Flood, a Wyoming resident, wrote *Cowboy High Style: Thomas Molesworth to the New West* and *Old-Time Dude Ranches Out West*. Her book *Rocky Mountain Home*, *Spirited Western Hideaways* was published last year by Gibbs Smith.


JASON SCHMIDT

Scott Frances is an *Architectural Digest* contributing photographer.

Brendan Gill, an *Architectural Digest* contributing writer, is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art. His book *Late Bloomers* was published last year by Artisan.

Paul Goldberger is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.

Verlyn Klinkenborg is the author of *Making Hay* and *The Last Fine Time*. His work in progress, *Becoming a Hand*, is about a western horse trainer.

Jennifer Kramer is a freelance writer based in Charlottesville, Virginia.

Penelope Rowlands, a former Paris correspondent for *ARTnews*, has contributed to *Vogue*, *Art & Auction* and *Premiere*.

Nicholas Shrady lives in Madrid and writes for several publications.

Pilar Viladas, design editor of *The New York Times Magazine*, wrote *California Beach Houses*.


BILLY CUNNINGHAM

Nicholas von Hoffman, an *Architectural Digest* contributing writer, has written for *The New Republic* and *The New Yorker*. Among his many books are *Make-Believe Presidents* and *Capitalist Fools*.

Michael Webb's latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.

Cynthia Zarin's work has appeared in *The New York Times Magazine* and *The New Yorker*. Her most recent collection of poetry, *Fire Lyric*, was published by Knopf.



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ROGER WADE



MORE MOLESWORTH

In 1990 **Robert** and **Geraldine Dellenback** bought the entire collection of **Thomas Molesworth** furniture (above) from the Hunter Hereford Ranch, and in the years that followed they acquired 90 more pieces. At the same time, they were buying artworks by top western artists as well as Native American objects. On July 26 the Dellenbacks' entire western collection will be auctioned off at the Coeur d'Alene resort in Idaho. Some of the best examples of Molesworth's furniture will be for sale, including the white leather dresser with rope trim shown on the cover of the catalogue for the 1989–90 exhibition that started the Molesworth craze. The estimate on that piece is $5,000 to $8,000, but Terry and Sandy Winchell, Molesworth dealers who helped the Dellenbacks assemble their collection, expect bids to go higher. Among the paintings and sculptures are a 1902 Charles Russell oil called *Piegan Buffalo Hunt* (estimated at $175,000 to $250,000), Henry Farny's 1899 *Iron Horse* (est. $200,000–$300,000) and a large ca. 1940 Carl Rungius canvas of a moose (est. $150,000–$200,000). Coeur d'Alene Art Auction, 208-772-9009.

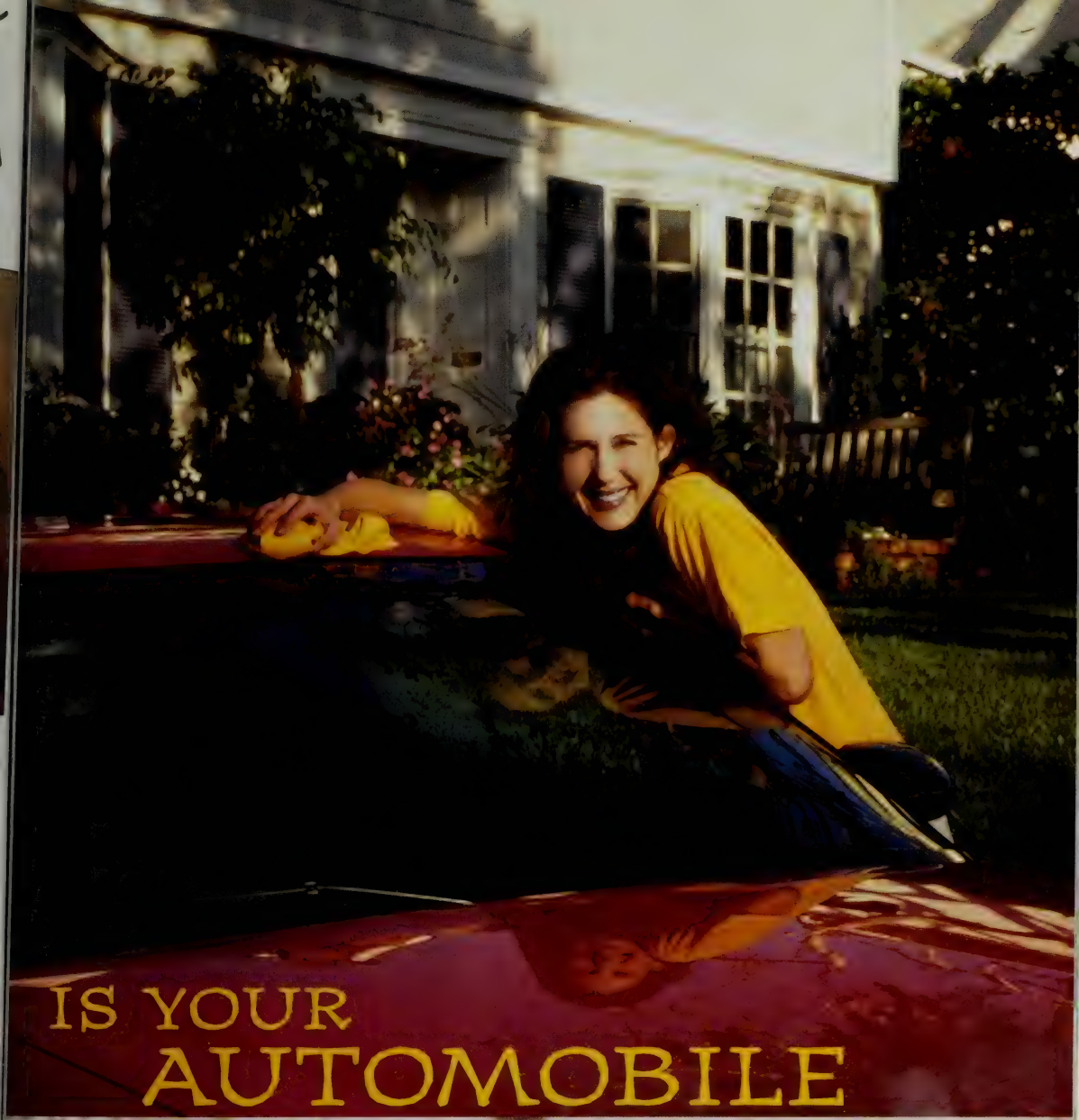
A GNARLY SET

While **Jerry Farrell**'s rustic furniture can be found in interiors by the late Jed Johnson (*AD*, Nov. 1996) and architect Robert A. M. Stern, he remains an unknown artist, crafting gnarled wood chairs from tree roots in the Catskills. Farrell's signature piece is his Gothic root chair (right), a tangled web of wood ending in four club feet. "I hang one piece of wood from the ceiling, then I start fitting the curved roots together," says Farrell, who typically uses 100-year-old burl lilac for the arms and legs and oak slabs for the seats. He also builds grandfather clocks entirely out of twigs and small poles, creating a mosaic effect, and his wife, Jessica, paints wildlife scenes on the clock face and in a panel at the midsection. While he makes only a few chairs a year, Farrell accepts commissions. For Johnson he carved valances that look like Chinese filigree out of a piece of gray birch, and he restored a 100-year-old birdcage made of roots and converted it into a chandelier. Jerry Farrell, 607-369-4916.



COURTESY JAY FARRELL

continued on page 26



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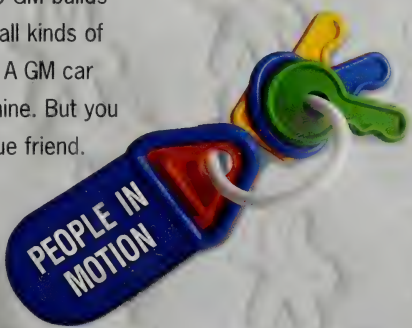
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ORIENTED TO PARIS

Antiques dealer **Maroun Salloum** has moved into Ingres's 19th-century studio—"a magical space," as Salloum describes it, with a skylight and arched windows (below). Rather than fill the vast Paris gallery with his broad collection of mostly 19th- and early-20th-century decorative arts, Salloum, an architect by training, prefers "to play on the emptiness," he says. "Objects need their space, they need to breathe."

His groupings can be unusual—a late-19th-century Indian screen with a view of Rajasthan serves as a backdrop for a Greek torso from the 3rd century B.C. Next to that are a pair of Koloman Moser white-lacquered chairs in the form of cubes, a Josef Hoffmann set of white-lacquered furniture, a Raymond Subes bench with volute legs and a Süe et Mare bell-shaped chandelier, commissioned by Paul Poiret in 1922, made of crystal pearls beaded closely together and tied with ribbons of iron. Another Salloum vignette consists of a huge glazed-stone vessel in the form of a ram commissioned by Archduke Joseph in about 1904 for a monument on Margit Island in Hungary and a Christopher Dresser ebony mirror. Among his objects are a ca. 1900 iron-and-copper clock by Guimard (above) and a ca. 1895 cloisonné turtle clock by Tiffany (above right).



GRÉGOIRE BERTHA



GRÉGOIRE BERTHA



GRÉGOIRE BERTHA

"Very often I buy things that I don't know anything about, and I research them," says Salloum, who keeps a library of hundreds of books in a neo-Gothic office across the courtyard. His first shop, at 6 rue de Lille, where the Lebanese-born, Paris-educated Salloum began presenting his brand of decorative arts and furnishings 12 years ago, will continue as a gallery. Salloum's point of view then and now is the same: "Auctions are boring. I travel a lot to buy my things—that way I can see the environment and buy what I like." Maroun Salloum, 17 bis quai Voltaire, 75007 Paris; 33-1-40-15-95-01.

SETTING COURSE

Christie's is adding a new program to its roster of courses in art and antiques. Titled **Decorative Arts Summer School**, the three-week program begins June 9 and takes a group of 20 on an educational journey of furniture production from the 18th through to the 20th centuries (right, a Rietveld chair). Under the tutelage of Christie's specialists and art historians, among them Nancy McClelland, head of the 20th-century decorative arts department, and Christopher Hartop, head of the silver department, the students will learn to appraise and evaluate decorative objects. "This has been the most frequently requested subject," says Sandra Joys, the director of Christie's Education. "It's an intensive course—the best description is serious fun." Christie's Education, 502 Park Ave., New York, NY 10022; 212-546-1092.



COURTESY CHRISTIE'S NEW YORK

continued on page 30


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HOUSE SHOW

After a six-year hiatus, the **British Interior Design Exhibition** returns June 4–22 with the participation of Vivien Greenock of Sibyl Colefax and John Fowler, Lady Victoria Waymouth and Henrietta Spencer-Churchill in association with Ian Walton. The site is a 40-room Victorian house in Regent's Park that has a grand entrance hall (above), three drawing rooms, eight bedroom suites and a ballroom with a swimming pool under the dance floor. BIDE, 1 Cambridge Gate, Regent's Park, London NW1 4JN; 44-181-944-2344.

WHITE NIGHTS HIGHLIGHTS

St. Petersburg today is a bit like the Wild West, and we happen to know all the sheriffs," quips Kate Brooks, executive director of the **American Friends of the State Hermitage Museum**. So, June 17–25, when 20 members of the group visit St. Petersburg for the White Nights summer solstice festival, they will get privileged access. There's a tour through the Hermitage on Monday, when it's closed, that includes visiting storage rooms with museum director Mikhail Piotrovsky; seats in the Tsar's Box at the Mariinsky Theater; and private curator-led tours of the palaces (right), including the Rose Pavilion at Pavlovsk. At Catherine the Great's 18th-century theater, the two-year-old nonprofit group, which sponsors trips, public education programs and lectures on the Hermitage and Russian art and culture, makes a donation to the Hermitage to help defray the costs of restoring and conserving its three million artworks housed in five palaces. American Friends of the State Hermitage Museum, 1790 Broadway, 16th Floor, New York, NY 10019; 212-708-3021.



JOHN LEI

STOCK OFFERINGS

Gerald Bland has gone public after years of dealing privately, opening a tidy gallery on Carnegie Hill. He keeps his display to a minimum, as he prefers to treat the furniture as objects and to store the bulk of his inventory in a brownstone he's had since leaving Stair & Company in 1989. While he specializes in 18th-century English furniture and is showing a few paintings, Bland says of his stock (right and below), "I want to keep it amusing. The more whimsical a piece is, the faster it sells." Elephant heads decorate the base of a Regency table, and a pair of English mahogany hall chairs were copied from Italian Renaissance forms. Bland also had a pair of mirrors from Harewood House that he presumes are Chippendale. Gerald Bland, 1262 Madison Ave., New York, NY 10128; 212-987-8505.



JOHN LEI



JOHN LEI

continued on page 32

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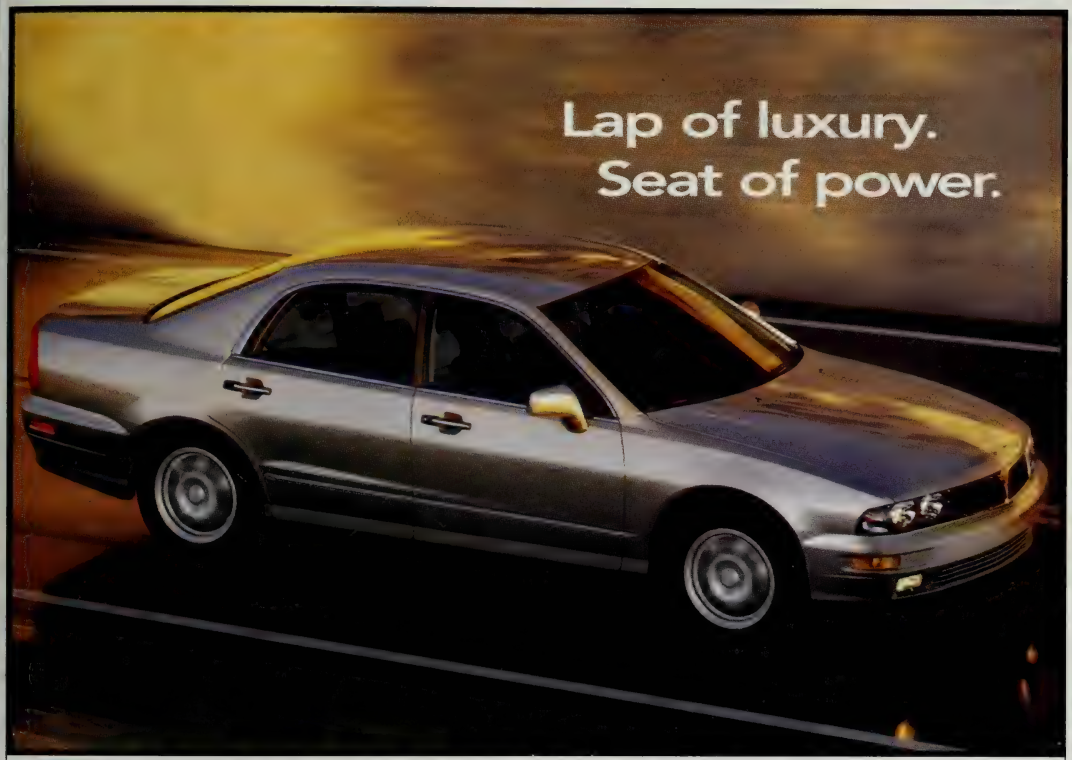


After four years of limiting his dealing to museums and private collectors and operating out of cramped quarters shared with his other venture, the Houk Friedman photography gallery, **Barry Friedman** has moved into the Didier Aaron town house. A Gallé vase with a relief of carved trees (a similar one recently sold to a Japanese museum for $1 million) shares space with a ca. 1948 sycamore-and-fruitwood dining table, chairs and buffet (above) designed by André Arbus, a white-and-blue cabinet Koloman Moser made for his own house and a rectangular oak table with an inlaid top and an iron stretcher designed by Jacques Adnet and Gilbert Poillerat in 1945. "I missed '40s furniture, and I had the space, so I came back to it," says Friedman, who introduced André Arbus to New York with an exhibition in 1989. This year he's advancing the Italians with a show, running through July 11, of furniture by architect-designers Carlo Mollino and Carlo Graffi (above left) and Italian glass of the 1950s. Mollino and Graffi's furniture was flamboyant, which Friedman's exhibit will point up with examples like the Arabesque table, with its undulating base, and a futuristic rolltop desk once described as a "cocoon of louvers perched on four insect legs." Friedman carries some select Art Déco pieces by Ruhlmann, and he also has a few examples by Le Corbusier, Mies van der Rohe, Hoffmann and the Wiener Werkstätte mixed among paintings and sculpture from 1890 to the 1930s. Barry Friedman, 32 E. 67th St., New York, NY 10021; 212-794-8950. □

LOOKING TO LONG ISLAND

T. J. Antorino has been a private antiques dealer working out of his 19th-century Long Island cottage for 15 years. At one recent antiques show he displayed a collection of polished stainless-steel Art Déco furniture; at another he created a gentleman's library, using Edwardian smoking materials and early-20th-century library furniture. One of his favorite finds is a pair of carved wood trompe l'oeil draperies (right) used on a 19th-century hearse. Two of his trademarks are 19th-century terra-cotta dogs, known as "silent partners," and dried topiaries, either in serpentine form or as three balls. By appointment only. T. J. Antorino, 516-624- 9001.





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AMERICAN BEAUTIES IN ESSEX

DESIGNER JOHN COTTRELL'S MASSACHUSETTS SOURCES



"Concentrated in the small town of Essex are terrific antiques shops offering the highest-quality pieces," says John Cottrell. LEFT: "Friendship Antiques is housed in a great old barn."

BELOW LEFT: The designer, right, looks at Japanese ceramic bowls with William S. Friend. BELOW: The American Queen Anne chest-on-stand from Maine is attributed to Samuel Sewall.

Text by Hunter Drohojowska-Philp
Photography by Richard Mandelkorn



SOME TWENTY-THREE MILES NORTHEAST of Boston is the community of Essex, one of the comely towns that pepper Massachusetts's Gold Coast. Founded in 1634 as part of Ipswich, from which it separated in 1819, the tiny town was long celebrated for the construction of wood fishing schooners, a past commemorated in its Shipbuilding Museum. These days the cluster of structures straddling the Essex River refers to itself as "America's Antique Capital."

John Cottrell, an interior designer with a long commitment to the American vernacular, prefers to call Essex the "capital of American antiques." "There are only about thirty shops, but they have a wealth of Americana that's hard to come by," he says. "The town is frequented by dealers from the East Coast; they get antiques that never make it to auctions. A handful of stores feature American furniture, which has always been my first love. My second choice is French; my third, Italian. But I love American pieces. They have more in Essex than I've ever seen anywhere in one place."



Cottrell particularly favors four shops that are grouped side by side at the east end of Main Street. He begins with Susan Stella Antiques at Brick House Antiques, named after its eighteenth-century brick building. "She specializes in blue-and-white Chinese Export ware. I discovered a pair of cider pitchers, with lids, which is very unusual," he says. "She has American glass, hooked rugs, tiger-maple furniture from the mid- to late 1700s."

Stella combines her eighteenth- and

continued on page 40

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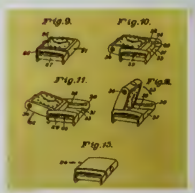
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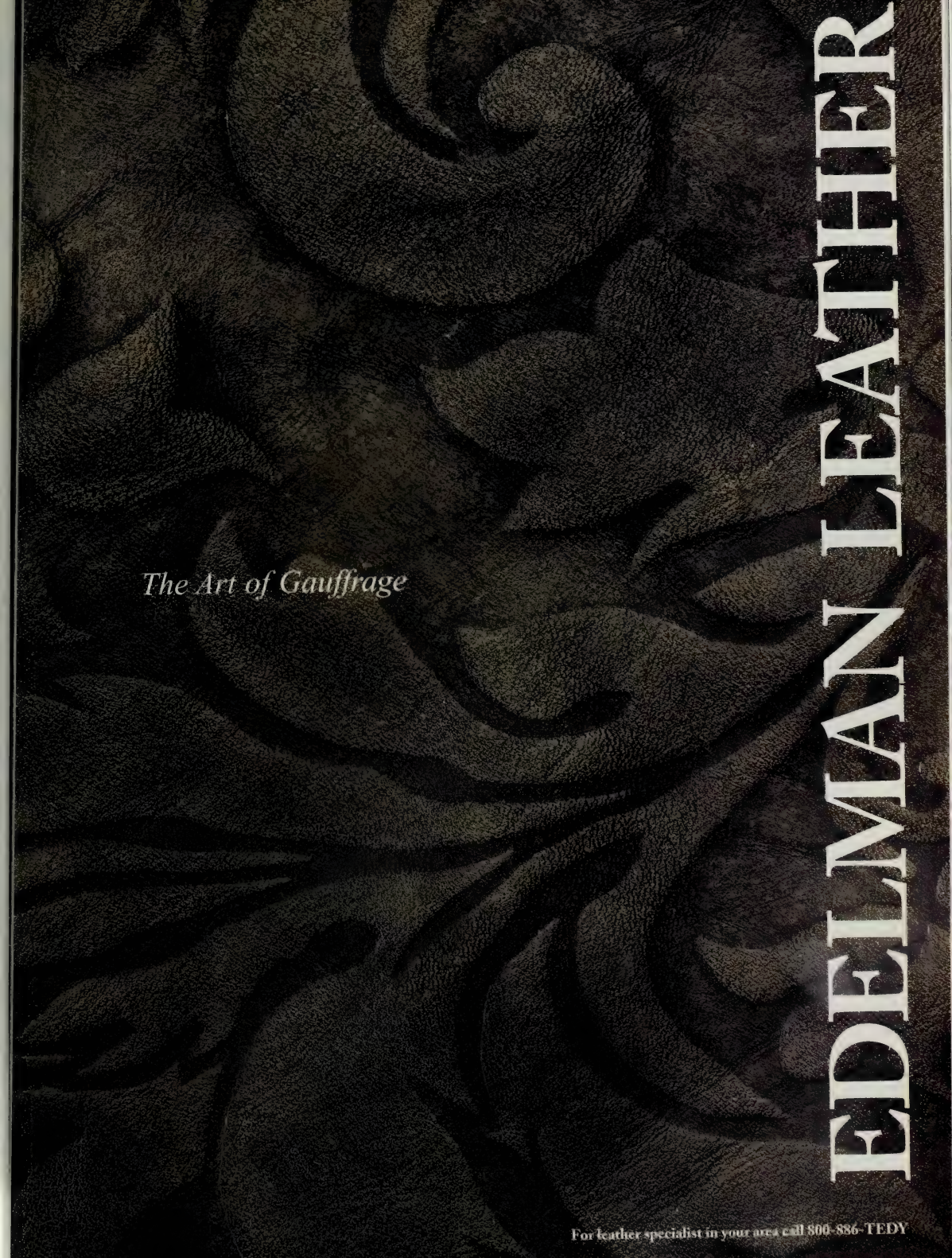




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AMERICAN BEAUTIES IN ESSEX

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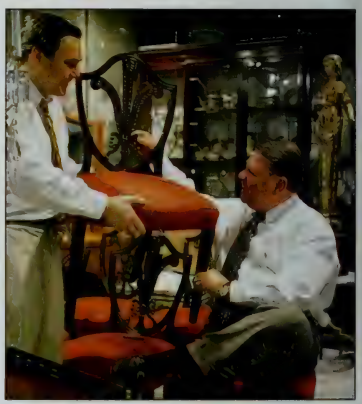
nineteenth-century American furniture with quilts and samplers, marine antiques, naive paintings and weathervanes. "She has an eye you can't believe."

L. A. Landry Antiques is right next door. Proprietor Robert Landry has operated his Essex shop for twenty years, since he inherited the business from his father. "He has a collection of all different kinds of objects but concentrates on the Federal period, especially secretaries," notes Cottrell. Landry shows him a Federal secretary from the North Shore. "He's one of the foremost people on the East Coast for buying *real* furniture and an expert at getting a piece or two from the old established families," says Cottrell. "He carries incredible museum-quality American antiques. I've gotten two or three marvelous things from him—for example, a hanging that was once a painted canvas top for a games table."



LEFT: "Two of my favorite stores, Neligan and Neligan and Alexander Westerhoff, are located in the same charming circa 1910 building on Main Street," says Cottrell.





ABOVE: "Westerhoff's emphasis is on more formal things." The Massachusetts North Shore sideboard is circa 1860. ABOVE RIGHT: Tom Lang and Cottrell inspect a mahogany Hepplewhite-style shield-back chair.



RIGHT: "You'll discover the best English and Continental antiques at Neligan and Neligan." A grouping of early-19th-century French pewter plates rests on the Edwards and Roberts mahogany desk.

Cottrell next goes to a nearby 1910 building that houses the antiques shops of both Neligan & Neligan and Alexander Westerhoff. According to the designer, they have different missions.

David Neligan opened the store with his wife, Gretchen, in 1993 after spending many years with Christie's in New York and a New England auction house. "They buy from estates," Cottrell explains. "They have Continental and English furniture as well as decorative arts. I bought a fantastic eighteenth-century German tall case clock." David Neligan

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AMERICAN BEAUTIES IN ESSEX

continued from page 40

points out an American coverlet woven in a reversible pattern of blue and white. "Although they have the smallest amount of American furniture, I purchased a complete set of early American silver flatware from them. They also have American pewter."

Alexander Westerhoff was raised in his family's castle amid the vineyards of southern Germany. Through his extensive travels, he developed a taste for "sophisticated furniture," remarks Cottrell. "He has elegant, well-documened antiques. He knows the cabintemakers of the various periods and has good, pretty things—not country, not primitive."

The shop's main focus is on furnishings for a formal dining room. Westerhoff's partner, Tom Lang, calls attention to six



LEFT: Robert Landry and Peter Combs, right, of L. A. Landry Antiques show Cottrell a Federal secretary. BELOW: "This shop is known for its fine American and Continental objects."



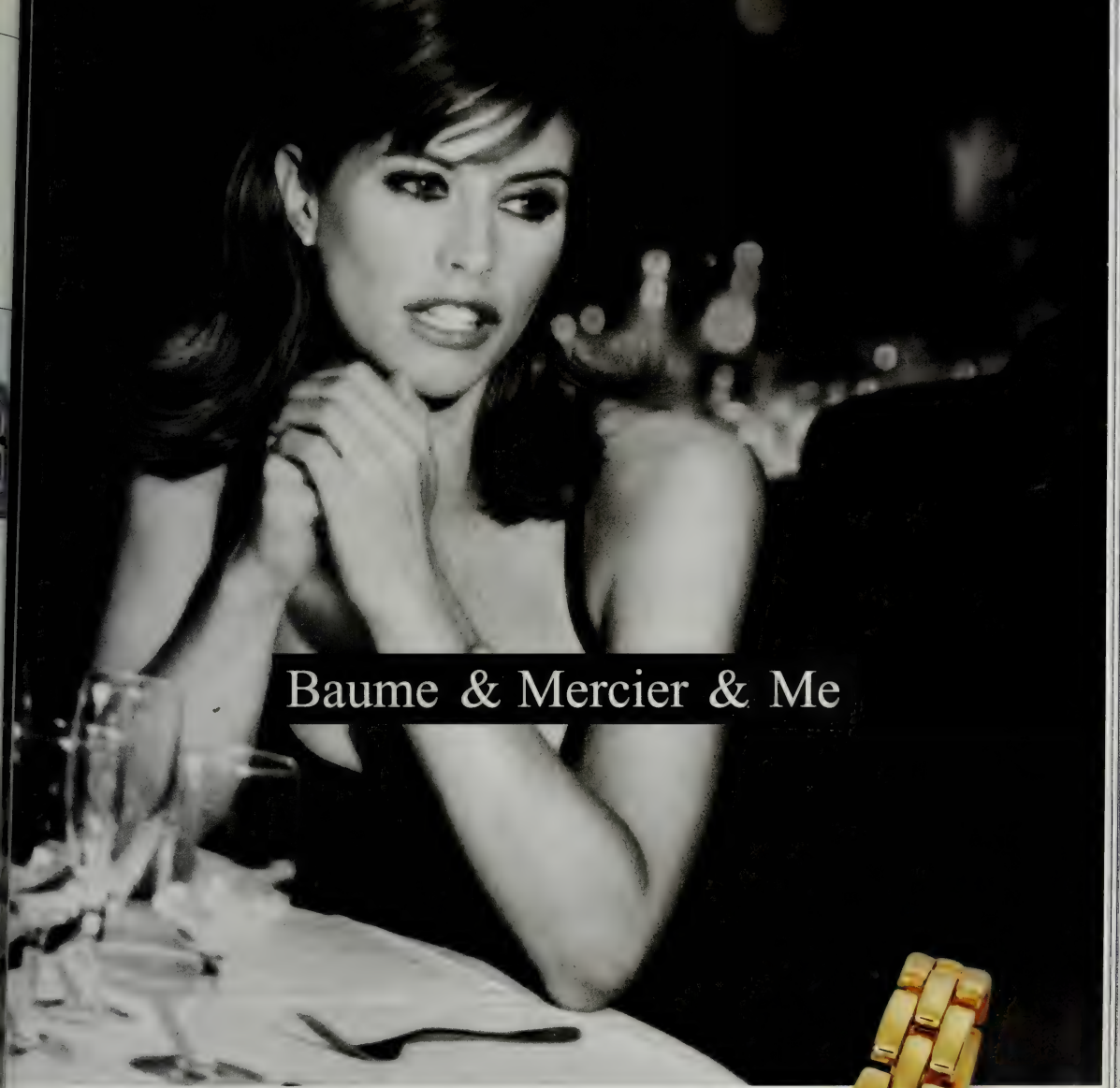
BELOW LEFT: A 19th-century Irish tilt-top table arrayed with a Staffordshire lusterware dinner service and a Nevers tureen centers the main gallery. Beneath it are two rare Rookwood planters.



mahogany Hepplewhite-style shield-back chairs with a Prince of Wales feather motif on the backs. The design had a resurgence of popularity in the 1920s and was modeled after the earlier Derby family chairs made in Salem. Cottrell says, "You can put these around a stone table or anything. Somehow this furniture is always worth owning. It takes a certain sensibility to appreciate country furniture, but people can recognize the attraction of high-quality furniture."

On Route 133 on the north side of Essex, Friendship Antiques is situated in a renovated barn with a large window and a massive sliding door. It's a structure of such integrity that it was painted by Edward Hopper, who frequented nearby Gloucester. Cottrell praises owner William S. Friend for having "the most wonderful things." On top of a Queen Anne chest-on-stand are nineteenth-century French gilt pineapples, a symbol of hospitality. "In Williamsburg you see pineapples in Christmas wreaths on front doors or over their frames." Cottrell admires seven Japanese graduated bowls. "Each one fits inside the other, and each has a different pattern and color, ranging from terra-cotta to blue and white.

continued on page 44



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AMERICAN BEAUTIES IN ESSEX





LEFT: A pair of painted scroll-arm fancy Sheraton chairs stand before a hanging Navajo rug and a swordfish weathervane at Susan Stella Antiques.

ABOVE: "Susan Stella has the most wondrous country Americana and folk art." The display includes a star quilt and a circa 1830 group portrait.

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"He has corner cupboards and eighteenth-century chairs," continues the designer. "In the past I picked up a terrific tiger-maple slant-front desk. I also bought a chest-on-stand and a couple of lowboys. He has them in woods like walnut and maple." Cottrell, grateful to encounter such rarities, promptly sent them to his projects in California and Indiana.

According to John Cottrell, American antiques are growing in popularity, and more visitors will undoubtedly come to Essex. Asked about the enduring interest in American furniture, he says, "It has a charm about it. I've always liked it. In Attica, the small town in Indiana where I grew up and where I still restore buildings [see *Architectural Digest*, February 1993], people used to collect furniture in the thirties and forties. I was raised with friends who had amazing step-back cupboards, hutches and tall case clocks, the likes of which you don't see today. Their houses were filled with fine American furniture meant for the East Coast. I fondly remember that as being the coziest kind of house." □

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3 NELIGAN & NELIGAN
144 Main Street
508/768-3910
English, Continental and American antiques

4 L. A. LANDRY ANTIQUES
164 Main Street
508/768-6233
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5 SUSAN STELLA ANTIQUES
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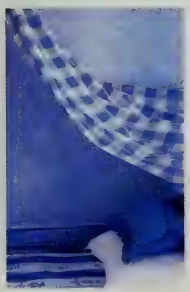
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GRETEL EHRLICH
A HOUSE BORN OF STORMS





Photography by Peter Valli

I HAVE A HUNDRED ACRES OF wild land within a larger ranch of fourteen thousand acres, under the bent elbow of Point Conception, with two log structures—a two-room cabin and the larger shell of a house never finished or lived in. The house is perched on a windy promontory between two canyons. To the north are steep-sloping wind-shorn meadows and forests of gnarled oaks one hundred years old; to the south, a dense thicket of chaparral spreads over the sensuous flanks of ocean-facing mountains. Where the geology changes from Monterey shale to sandstone, chaparral changes to a blanket of grass that plunges to the sea.

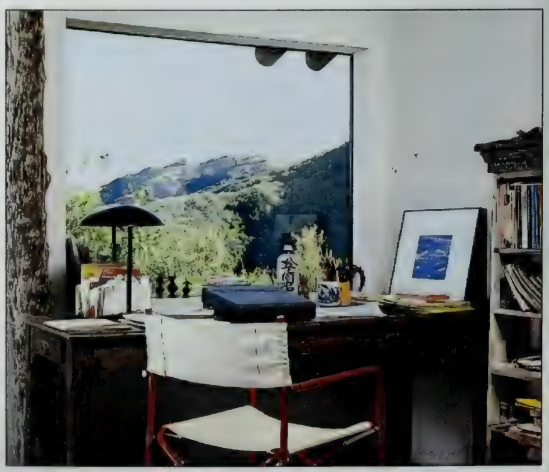
From my land I can see the silvery spouts of migrating California gray whales, and at night, mountain lions scream, coyotes howl and the occasional bear claws a sycamore tree. In the spring ceanothus, a native lilac, fills with songbirds and frosts the mountains blue, bobcats play in the horse pasture and vultures twirl overhead.

The winter storms of 1994–95 on the coast of California were among the worst on record, especially in the area of Point Conception, known to indigenous peoples as the Western Gate, where dead souls traipsed to the other world. California is not built for rain; its soft sandstone cliffs are meant for sunshine, and while under siege by violent winds, titanic waves and downpours, the coastal lands collapsed, slid and melted away.

It happened to be the winter I decided to rescue the house, which had been left by the previous owners to rot in California's shaking, drought-ridden, rain-soaked, fire-prone paradise for seventeen years. It's a simple building—a long, south-facing rectangle with clerestory windows that look down a wide canyon to the sea. The first big storm hit January 4. Winds gusted to 105 miles per hour, and the dirt track up the mountain to my house was

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ABOVE: "It's perched on a cliff, like a birdhouse, but not precariously," says Gretel Ehrlich (above left) of a residence she renovated in Santa Barbara County. Ehrlich is the author of *The Solace of Open Spaces* and *A Match to the Heart*.



RIGHT: The study, where Ehrlich is working on a book about her travels in Greenland, "is open to the views," she says. "A lot of people need to hide away to write; I'm the opposite."

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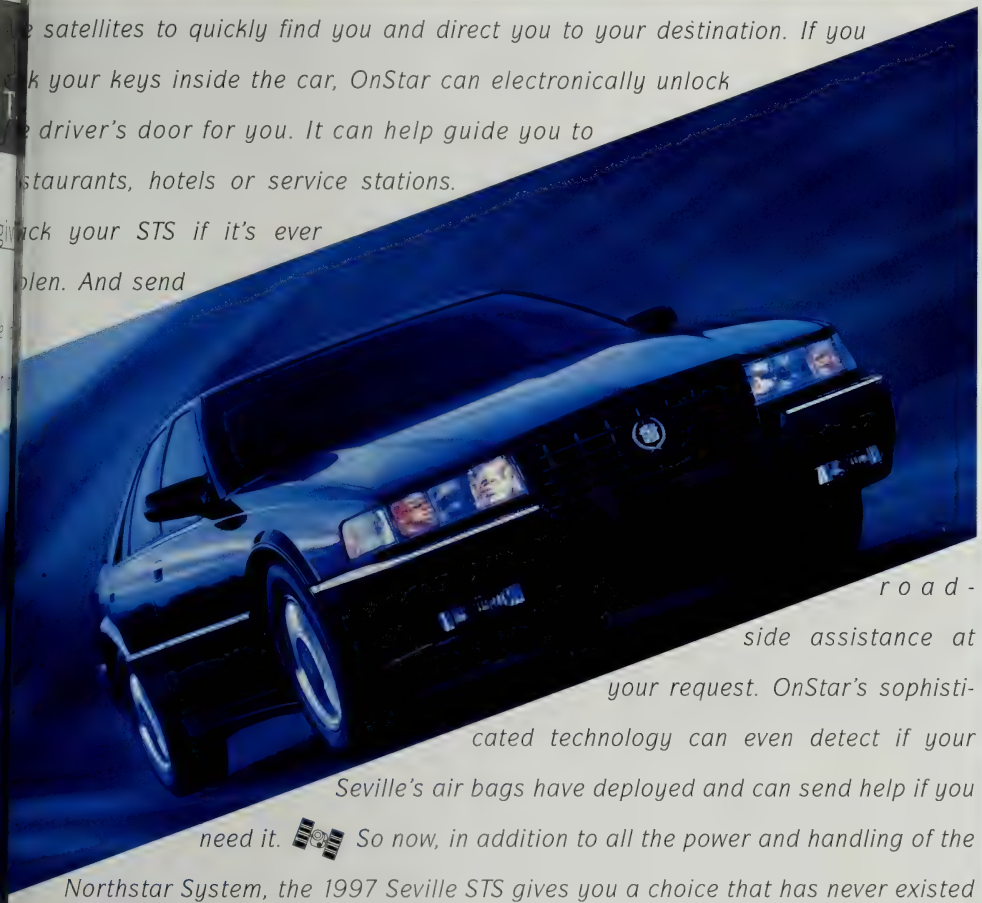


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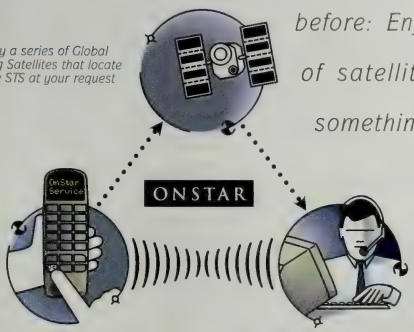
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GRETEL EHRLICH





RIGHT: A freestanding fireplace divides the living and dining areas, whose cement floors were inset with planks from shipwrecks and colored with powdered pigments.



ABOVE: Inspired by Japanese design, Ehrlich punctuated the hall with driftwood columns. RIGHT: The bedroom fireplace "was built by the original owner with stones from a nearby creek bed."

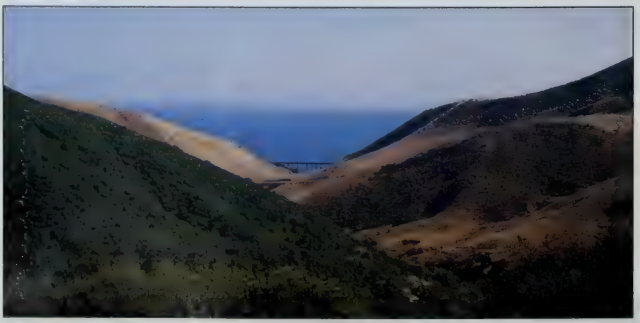
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almost immediately washed away. That was the bad part. The good part was that after each storm subsided the beaches were loaded with lumber, driftwood and the flotsam and jetsam from harbors, orchards and flooding creeks up the coast. This was good news because the builder I had chosen, William Hawksworth, whose father was a Yorkshire sailor and whose mother is a New York–born poet, and whose own background was in sculpture and ceramics, believed that even the most contemporary house should reveal the stamp of the human hand as well as an implicit reverence for materials.

One of our sources for materials that winter was the beach. Between deluges we'd say, "Let's go to the lumberyard," and off we'd go to pick through piles of driftwood newly delivered by the previous night's storm. Bill's pet peeve as a builder-designer is the processed look of materials most architects use. "They limit themselves to the dull menu of supplies in the lumberyard and tile store," he says. "And these days there's no felling of trees near a building site, no sound of adobes being slapped and set out in the sun to dry, no beams being carved by hand, no wrought iron being fired and shaped. Yet everyone goes around saying they want to get back to nature, to simple living. . . . Well, that's easy to do. But first you have to stop being a consumer of products and become a maker and finder of things."

We scrounged the driftwood dumps as well as Dumpsters outside of old buildings being torn down and bought rough lumber that had been soaked by floods and was deemed "unsalvageable." Another resource was Bill's backyard, where he keeps "doors, windows, pieces of this and that," he says, "things that have some historical reference and that I use against

continued on page 54



LEFT: Oriented to the south, the front exposure, says Ehrlich, "looks down a canyon toward the ocean."

Best table in the house.



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GRETEL EHRLICH

continued from page 50

the formal element of the house I'm building to bring out a sense of intelligence, context and whimsy."

As we discussed possibilities, I kept remembering my friend from Zimbabwe who lived in a house in the bush with no doors or windows and often awoke to a lion sauntering through the bedroom. "It wasn't a problem," he told me. "Whatever came in would eventually go out again if I left everything open. For them, the house was just a passageway." That was the feeling I wanted, and I had the perfect site and building for it, and the perfect builder too.

As we began constructing the interior of my log shell, Bill and I drew no plans but made our decisions in the style of traditional Japanese garden makers: We sat around the site in all kinds of weather and at all times of day until it gave us some ideas. We pored over my collection of books on Japanese architecture and gardens. I don't like houses that call attention to themselves, nor was I trying to refashion a western log cabin into a Japanese pavilion—but I did want to use asymmetrical, unstructured and natural elements in a spare space, and I wanted to draw on the sleek and brisk way a Japanese temple platform is cantilevered out into the wild.

The entire south side of the house is now windows and sliding glass doors that open onto a 1,000-square-foot deck made of salvaged redwood. There are no rails, and the house seems to continue on out until it is stopped by the tangle and fragrance of ceanothus that blooms much of the year. The north side is all windows too, and I open the house to birds, lizards and dogs—even my horse, Slim, walked in the front door one day.

That's why I wanted a floor on which anything could happen, where wine could spill or a horse could visit or muddy feet could walk—but a floor that was unusual and very spare. Bill and his brother Eric, who is a glassblower, devised a cement floor that they troweled by hand, adding, while it was still wet, sprays of powdered pigment in pale blue, ocher, black and red. At the beach we gathered a stack of water-smoothed milled wood—the broken bits of shipwrecks—and used it in an uneven grid to separate large sections of cement into open-ended and odd-size squares. Afterward, the wood and cement were slightly waxed—not enough to give them an eye-catching sheen but enough to distinguish them from a dirt floor.

As we worked, the log interior began to feel too woody—there was too much sameness in color and texture—so we drywalled the south-facing bits of wall between doors and windows, using driftwood tree trunks as *faux* supports to log beams. Each tree trunk is a different texture and shape—there is no symmetry—and the drywall around them is carved out to allow the trunk to be set in. The effect is one of a house built around preexisting trees.

The main room is open, and a kitchen with continuous, counter-level windows is at one end, divided from a living room/library by a freestanding rock fireplace that heats the house all winter. We had simple but elegant glass-front pine cabinets made and added wrought iron hardware and a wraparound Carrara marble counter with a ragged quarry edge that was chiseled in place.

Because this part of the coast has warm weather, we opened the bath to the outdoors. The south side is glass, and the tub is literally outside, dropped into the deck—a nineties version of a hot tub. The indoor shower is tiled, but two sides are open to the room—no curtain or door. Instead, there's a low wall with a place to sit down while showering; the top ledge is lined with orchids.

The counter was hacked from a thick slab of Mexican sandstone—pale red with flecks of silver running through. I didn't care that it was not a perfectly flat surface. We simply cut holes in the slab for two oval sinks. All the small details—towel racks or door handles on interior doors—were made from driftwood or pieces of bamboo.

The bedroom was transformed into a forest of bamboo with glass walls to the north and south. The west wall has a stone fireplace with long windows on each side, and a simple bed on the east

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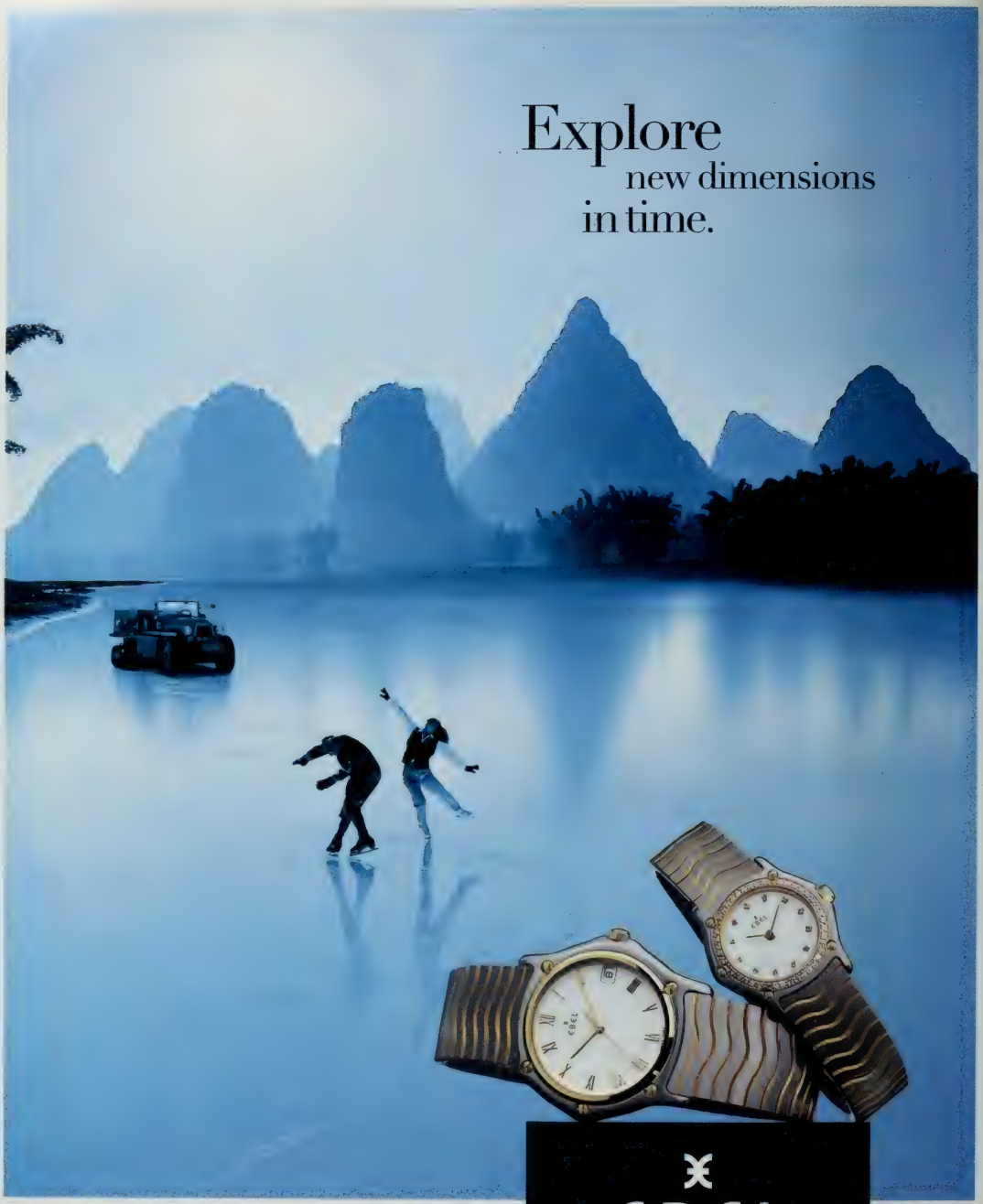


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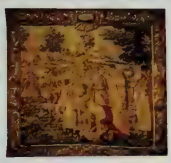
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11)Louis XV Style King Wood Parquetry Bonheur-du-jour Lady's Secretary by JENSEN, Paris, c.1880. 50" W x 26" D x 40" H



12) Louis XVI Style Marie Antoinette Mahogany Gilt-Bronze Mounted Commode after Benneman & Stocket, 70" W x 26" D x 38" H



13) Pair of Louis XV Style Gilt-Bronze Mounted Tulip Wood Marquetry Bombe Commodes signed CARLIN. 47" W X 25" D X 35" H



14) 19th Century Portrait of a Lady with Angel. School of Nattier, 46" W x 48" H



15)Italian 19th Century Carved Carrara Marble Sculpture of "The Finding of Moses" by N. VICARI, 59" H



16)Louis XVI Style Gilt-Bronze Mounted Marquetry Armorial Commode after J.H.Reisner, 86"W x 32" D x 43" H



17)Italian 19th Century Carrara Marble life size figure of a " Kneeling Joan of Arc" by A. FRILLI, Firenze. 46" H



18)Italian Marble Group of "The Lecture" signed D.ZOI, Firenze. 54" H



19)Palatial 19th Century Louis XV style Gilt-Bronze & King Wood Display Cabinet by A. GILBERT. 78" W x 24" D x 110" H



24) Italian 19th Century Carved Carrara Marble Sculpture of "EVE" on pedestal, by SCIPIO TADOLINI c. 1873. 72" H



20)Napoleon III Boulle Tortoiseshell & Gilt-Bronze Mounted "ERARD" Upright Piano, 56" W x 24" D x 48" H



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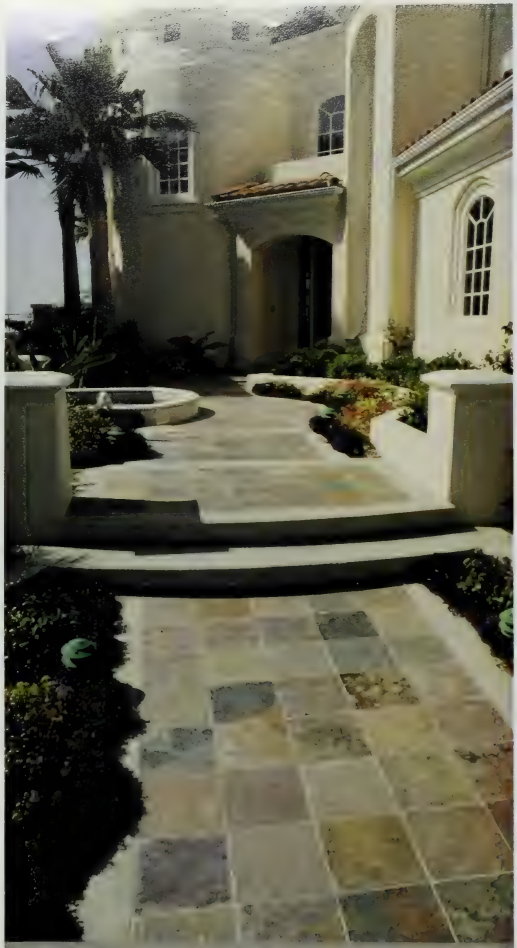
23)19th Century Louis XV Style Gilt-Broze Mounted Parquetry Side Table, 36' W X 26" D X 29" H

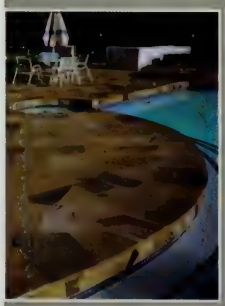
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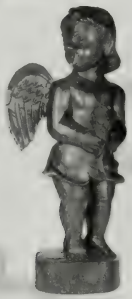
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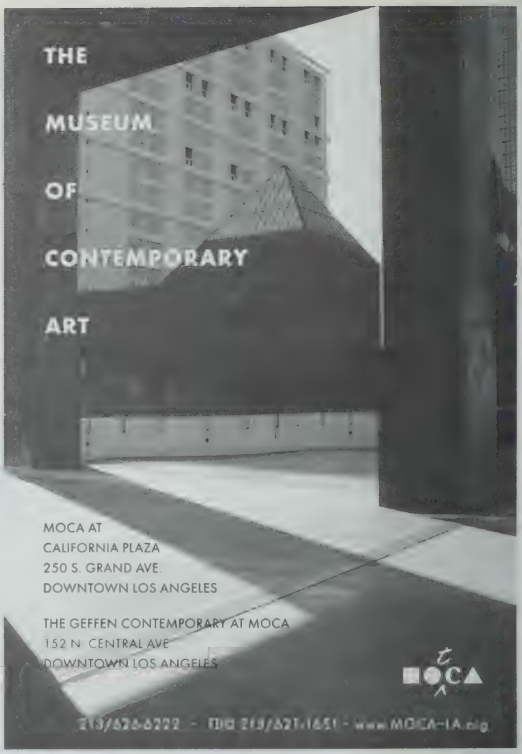
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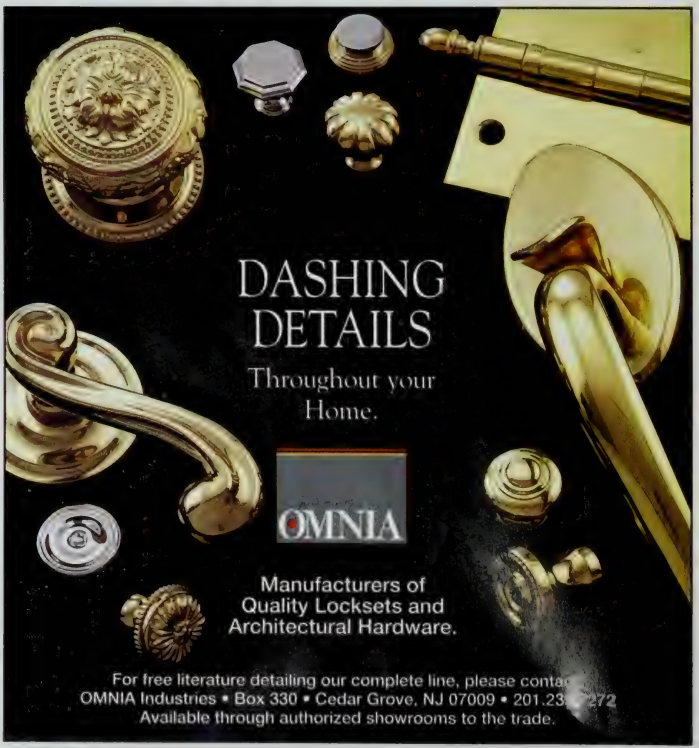


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GUEST SPEAKER

GRETEL EHRLICH

continued from page 54

side was made from spindly limbs of driftwood. Here too, the cement floor was left bare.

The north side of the house is sheltered by a small hill, and between was planted a real bamboo forest intermixed with native vegetation. On the perimeter is a narrow Japanese-style porch, approached by sliding doors, where one can sit quietly and listen to water pouring from bamboo pipes into a triangular pool. Apart from the bamboo there is no landscaping—only a few stone steps to the front and side doors—because nothing we could design was more beautiful than what was already there. In spring the oaks tassel out, and the hills and meadows are Irish green and turn bright with wildflowers.

People always say, "Isn't building difficult? All those decisions." But my experience was the opposite. Too many parts of our lives are made on economic terms. If we build a house whose idea and sensibility are shaped on purely economic lines—that a material is better because it is expensive, or the converse, that it's wiser to go the cheap route and use what the lumberyard sells you regardless of the space—then the

> We sat around the site in all kinds of weather and at all times of day until it gave us some ideas.

people who live in those houses will be mastered by a poverty of spirit.

Despite the storms, during which the workers all had to walk in, I found that because I had no preconceived design, only a feeling for simplicity, and no desire to dominate the land and site or make a spectacle of an exterior, the process was simple—the house unfolded as part of an organic process, and its true economy was implicit. We had used and reused found and old materials, things of the land or things that referred to the history of this part of the coast, so that in all its oddness and openness, it gives me a strong feeling of cohesion and connection, of home. □


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AN ARTIST'S FANTASY ON THE HUDSON RIVER







Text by John Ashbery
Photography by Alec Marshall



In the 1870s, inspired by his travels to Europe and the Middle East, American landscape painter Frederic Edwin Church designed Olana, his Hudson Valley residence. ABOVE LEFT AND LEFT: The east façade.

TOP AND ABOVE: "I am obliged to imagine Persian architecture," wrote Church, who created Olana's fanciful arches and polychrome decoration. Now a New York State Historic Site, the property is being carefully restored.

ABOUT AN HOUR THIS side of Albany is the Center of the World—I own it," wrote the painter Frederic Church to his friend the sculptor Erastus Dow Palmer in 1869. The site he referred to was a two-hundred-and-fifty-acre tract of land where Church was soon to begin building Olana, a Moorish-style mansion on a bluff overlooking the Hudson River some two hours by train north of New York City. The design and construction of the estate would be the culminating creative act of Church's career, occupying him from 1860 until 1900, the year of his death. By that time Church, crippled by arthritis, had all but ceased to paint, and his once towering reputation was ebbing. Olana was his final masterpiece.

Owned and operated by the New York State Office of Parks, Recreation and Historic Preservation, Taconic Region, and a New York State Historic Site since 1966, the house and its surroundings are being carefully restored to their appearance circa 1891 to 1900 under the guidance of manager James A. Ryan, whose dedication to this task recalls the devoted hero in such Henry James stories as "The Aspern Papers" and "The Altar of the Dead." (Ryan speaks of "Mr. Church" in a tone that suggests the master has just stepped out of the room for a moment.) Church's original gilt-and-polychrome stenciling is being re-created on the building's many cornices and

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FREDERIC CHURCH AT OLANA



LEFT: At the center of the house is the Court Hall, whose Islamic arches are adorned with colors mixed on Church's palette. He mixed Oriental carpets with pieces from the Middle East, the Americas and India.

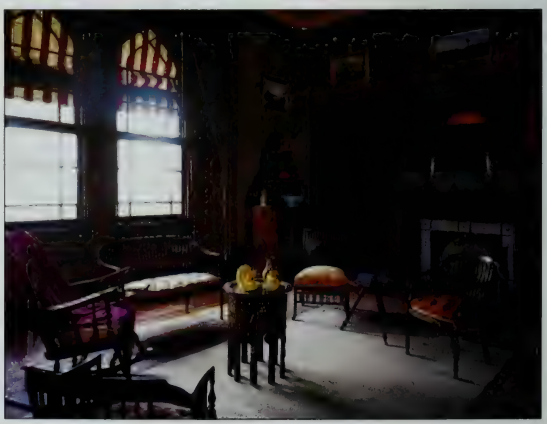
Though Calvert Vaux served as the supervising architect, Olana seemed to spring directly from Church's imagination. BELOW: Church's 1867 *The Afterglow* is displayed in the East Parlor.

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its columned piazza. Twentieth-century "improvements" to the grounds (such as a formal rose garden with brick paths) have been removed, and hundreds of trees have been planted to replace those that Church's son and daughter-in-law had cut down to open out the view from the house to the lake below or that were destroyed in the 1938 hurricane.

To understand this remarkable residence and the somewhat patriarchal tone in which Church announced his annexation of "the Center of the World," one must look first at the man and his work. Frederick Edwin Church (he would drop the *k* from his first name in his twenties) was born to affluence in Connecticut in 1826; overcoming parental objections, he studied for two years with the English-born painter Thomas Cole, who was famous for dramatic, moralizing landscapes. Cole lived in Catskill, directly across the Hudson from the future site of Olana. Having sketched the view from "his" hill as a youth, Church returned there some fifteen years later after looking in vain elsewhere for a setting for what he would later call his "Feudal Castle . . . under the modest name of a dwelling-house."

By that time Church had achieved a celebrity never accorded an American artist before or since. Thousands queued up outside his New York studio to pay a hefty twenty-five-cent admission fee to view vast panoramic paintings like *Niagara* and *The Heart of the Andes*; the latter was sold for ten thousand dollars in 1859, then the highest price ever paid for a landscape in America. An American critic called *The Heart of the Andes* "the finest painting ever painted in this century, and one of the best ever painted," while in England the *Daily News* announced that "Turner himself, in wildest imagination, never painted a scene of greater magnificence." And, standing before *Niagara*, the renowned French academic painter and teacher Jean-Léon Gérôme grudgingly conceded: "*Ça commence là-bas.*" Even as late as 1871 they stood "six deep" in front of Church's *Jerusalem from the Mount of Olives*.



Those were the years of Manifest Destiny, when the lush, sparsely peopled land-

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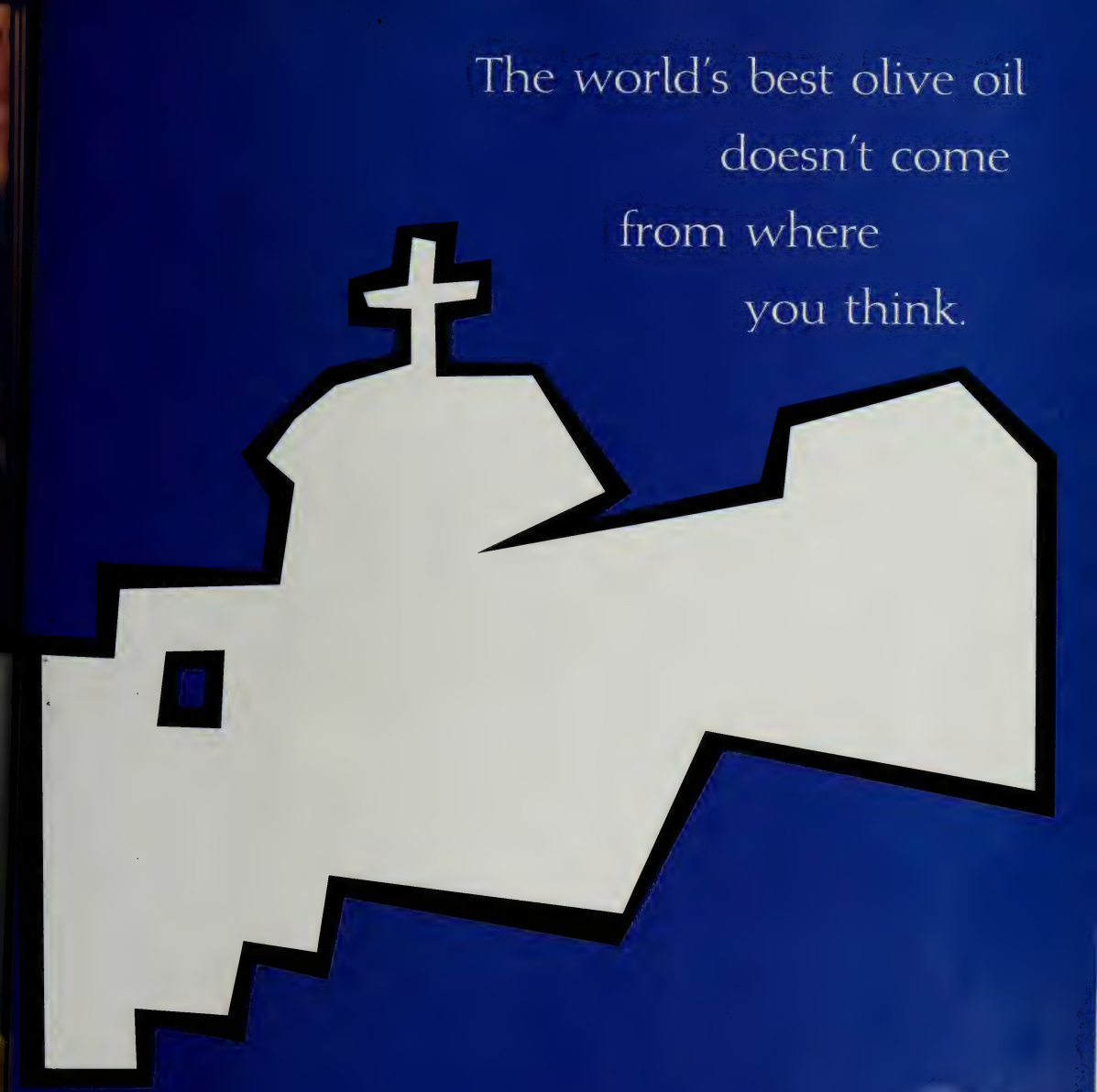

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FREDERIC CHURCH AT OLANA

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scapes of America were taken as a sign of God's special benevolence toward the fledgling nation and a symbol of the spiritual and material blessings about to fall like manna on its people. Then the Civil War intervened; the mood of the country turned bitter, and as early as 1865 artistic backlash set in. Sublimity went rapidly out of style, and Church and his colleagues found themselves derisively dubbed the Hudson River School. (It seems strange today that this term, like Impressionism, was originally meant to be pejorative.) Genre pictures, the Barbizon School and the more plain-spoken landscapes of Winslow Homer suited the post-Reconstruction period better than Church's rapt





ABOVE RIGHT: The artist planned the sitting room around his *El Khasne, Petra*, which is over the fireplace. Other of his works join a large Thomas Cole oil, right. The embroidered cloth is from the city of Rasht.

RIGHT: To satisfy his desire for "one *old* room, with . . . old pictures," Church created the cloisterlike picture gallery/dining room. With Lockwood de Forest, he designed the brass-and-teak fireplace, which was made in India.

panoramas. He had to wait until late in this century for rehabilitation: *The Icebergs*, discovered by chance at a boys' school in England, set a record for an American painting (just as *The Heart of the Andes* had over a hundred years before) when it was purchased for two and a half million dollars in 1979 and donated to the Dallas Museum of Art; and Church loomed over his contemporaries in the Metropolitan Museum of Art's "American Paradise: The World of the Hudson River School" show in 1987. The 1989–90 Church retrospective at the National Gallery of Art in Washington confirmed his standing as one of the preeminent nineteenth-century American landscape painters.

As his reputation waned, Church devoted his energies increasingly to elaborating his fairy-tale fiefdom. ("I have made about one and three-quarters miles of roads this season, opening entirely new and beautiful views—I can make more and better landscapes in this way than by tampering with canvas and paint in the studio," he wrote to his friend Palmer in 1884, perhaps with a hint of regret.) In 1861 he began living more or less full time at a cottage, later named Cosy Cottage, built from plans by Richard Morris Hunt below the summit where the house now stands. He went on to construct a separate studio and various outbuildings while assembling the parcels of land that today make up the estate. After the hilltop was secured, Church and his wife, Isabel, embarked in 1867 on what was to become an eighteen-month voyage to Europe and the Middle East. By that time the property included a working farm and a "landscape garden" with an artificial lake and thousands of trees planted on what had only recently been raw farmland.

Apparently, Church had hired Hunt to draw up plans for a large house above the

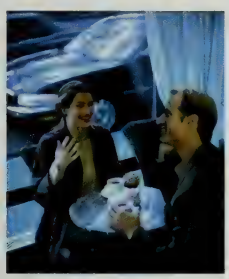
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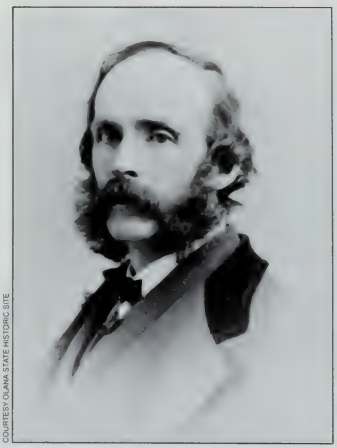
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FREDERIC CHURCH AT OLANA



LEFT: Remaining much as it was, Church's studio was where he captured views of the Hudson Valley landscape. At right is a religious scene that he painted in 1847. BELOW LEFT: Church in about 1870.

The views from Olana and the countryside itself were for Church as important as the house's interiors. BELOW: The southwest façade includes the studio wing and observatory, left, which he completed in 1891.



COURTESY OLANA STATE HISTORIC SITE



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Hudson, and the architect had proposed both an Italianate mansion with "Persian" touches and a "French manor." On his return, however, Church commissioned Calvert Vaux (Frederick Law Olmsted's collaborator on Central Park) to come up with something in the "Middle Eastern" style. Ultimately the design was largely Church's (about three hundred of his architectural sketches and numerous letters relating to the construction survive). Vaux's role was that of engineer; his structural and design knowledge allowed Church's ideas to take shape.

In a letter from the Middle East, Church had praised flat-roofed houses surrounding a central court with patterned marble pavements; Olana has these features, which, of course, were adapted to the harsher climate of upstate New York. The east façade, which greets the visitor, is a vast masonry wall pierced at ground level only by an ogival entrance and a narrow window, conferring a sense

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FREDERIC CHURCH AT OLANA

continued from page 70

of mystery and inaccessibility on the oriels and balconies above. The south façade, which looks down the river, is more hospitable. A "piazza" of slim gilt pillars connects the main mass of the house (dominated by a tower with a truncated pyramidal roof and an observation platform whose balustrade has finials in the form of teapots) to a smaller pavilion, built at the edge of the cliff, which contained Church's studio and an observatory above it. The ensemble is breathtaking, and despite the proliferation of architectural elements and polychrome tile decoration, it is not busy but solemn and wildly fanciful, like Church's painting.

Once inside the vestibule, one looks straight down a one-hundred-foot vista to the studio, where a huge plate-glass window trimmed with Islamic fretwork frames the distant trees on the west bank of the Hudson. The first-floor plan is more or less Palladian, with four rooms radiating off a large central hall that Church unabashedly called the Court Hall. Cluttered with comfortable furniture and collections of treasures such as Persian armor; Chinese and Japanese pictures; a Mexican Madonna; mounted birds of paradise, quetzals and iridescent butterflies; and two life-size bronze cranes perched atop turtles, this is the spiritual center of the house. At the bottom of the stairway is a raised platform that was used as a stage for amateur theatricals. Dramatic entrances were possible from left and right and down from the landing; kilims hung from a brass rod could close off the stage. Turning to the right, one can see the distant panorama of the Catskills to the west. Straight ahead the view is to the south, through a room called the Ombra, a kind of shadow-box parlor whose window focuses the seemingly infinite downriver perspective. It is as though a moral and aesthetic lesson (on the order of Hopkins's line "The world is charged with the grandeur of God") was being wordlessly expounded.

Throughout the house, a complicated and subtle scheme of surface patterns and interrelated colors, which Church himself mixed on his palette, draws one forward. The strongest color is a rich, muted purple that appears in the entrance hall and is taken up later in the stencils of the Court Hall and the sitting room. The calm gray of the walls of the formal reception room is heightened by the silver arabesques ornamenting its doors. (Both the gold and silver of the stenciling are tarnished by time, since Church used powdered bronze and aluminum to obtain them, but when new they glittered enough to cause a reporter to exclaim: "One feels as if transported into the orient when surrounded by so much of Eastern magnificence.") The salmon color in the arches of the Court Hall reappears in the pink-marble fire surround in the sitting room and, above it, in Church's painting of the pink-sandstone temple of El Khasne at Petra—the one important picture of his that he kept at Olana.

Naturally, the house is chiefly oriented toward the west and south to take advantage of the views, but, strangely for an artist, north light seems to have bothered him. Though his studio does have a high north window, the room gazes longingly westward. A number of windows, including the north-facing ones of the staircase landing, are fitted with amber-tinted glass against which cutout-paper latticework is silhouetted, as though the house's owner felt the northern light of the Hudson Valley clashed with Moorish sensuousness. In the picture gallery/dining room, vaguely medieval with its gray-green-and-maroon-plastered walls, brass-and-teak fireplace and mixed bag of heavily framed "old master" paintings (acquired by Church in Europe and hung here to create the atmosphere of a room "toned down to 400 years back," in his words), the north-facing windows are too high to afford a view. The room was meant for evening use, when the artist could play lord of the manor at the long and beautifully appointed banquet table. On the second floor (not open to the public), the Moorish motifs extend to the bedroom suites of Mr. and Mrs. Church, though these private rooms were never as elaborately decorated as the reception rooms on the first floor. The most remarkable feature

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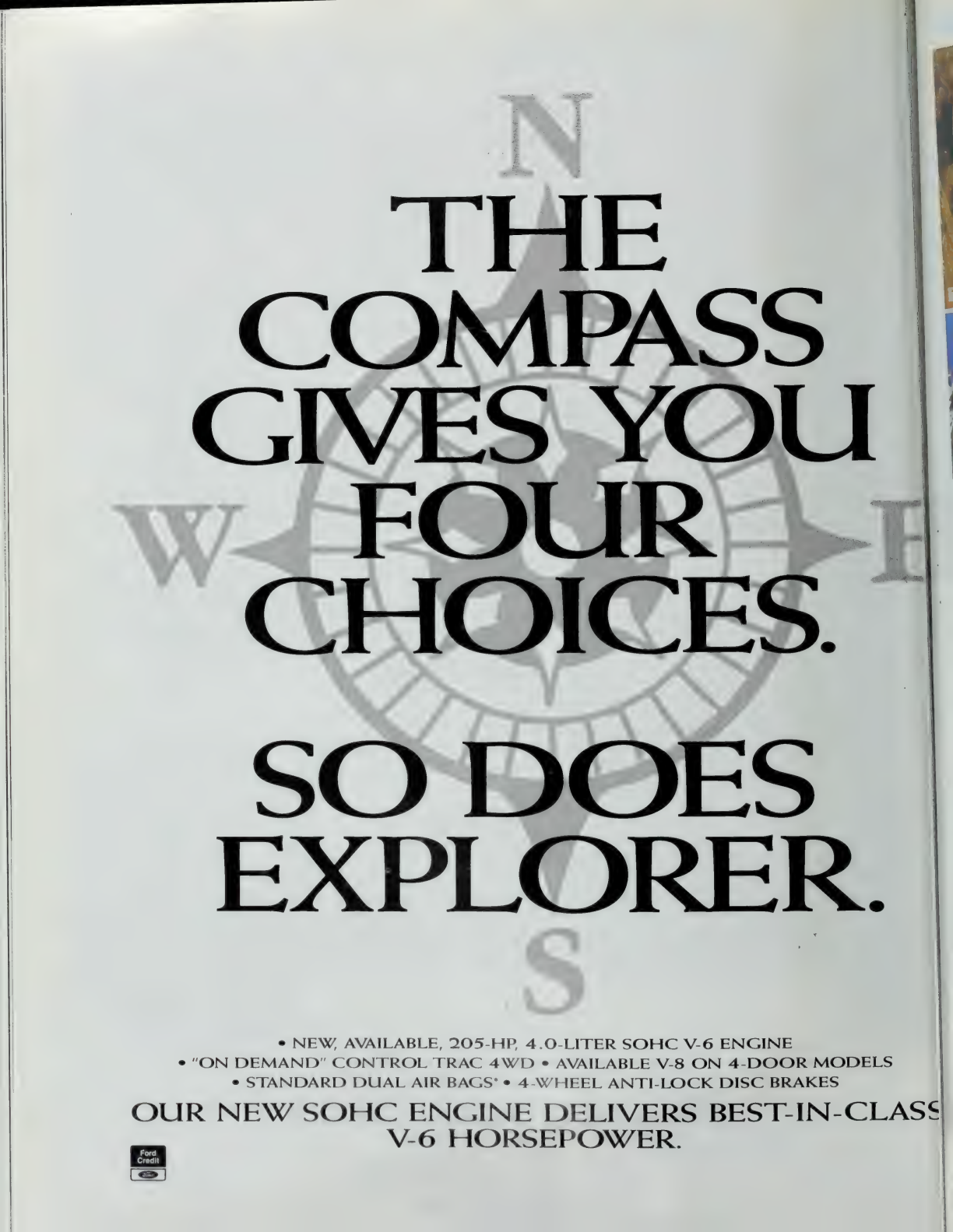
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FREDERIC CHURCH

continued from page 74

there is the south window of Isabel Church's bedroom—a large, single pane framed in amber glass to give the impression of a changing painting of the view downriver.

For a long time the name Olana was thought to be a translation of sorts of an Arabic word meaning "our place on high"—a definition first quoted in an 1890s *Boston Herald* article and accepted ever since. However, art historian Gerald Carr, author of the 1994 catalogue raisonné of Church's work, found the name in a volume by the Greek geographer Strabo, a Christmas gift from Isabel Church to her husband in 1879 that is still in his library. There the word is cited as the name of a fortified treasure house on a hillside in Artaxata, an ancient Mesopotamian city that was one of the supposed sites of the Garden of Eden. Doubtless this was the meaning Church had in mind: a fortress, to protect his fragile family (two children had died in infancy); a treasure housé because it sheltered not just the glittering trophies he brought back from his travels but that family itself—his wife and their four surviving children. According to James Ryan, it was in this sense that the house was, for Church, a work of art in just the way he meant his paintings to be: a noble artifact designed to instill notions of artistic and moral superiority. To this end Olana still raises its proud, but not haughty, bulk high above the admittedly grander spectacle of the great river that inspired Church and his fellow artists, in the halcyon days when nature could still be read as a message of hope set down in God's cursive, unfaltering hand. □

> The ensemble is not busy but solemn and wildly fanciful, like Church's painting.

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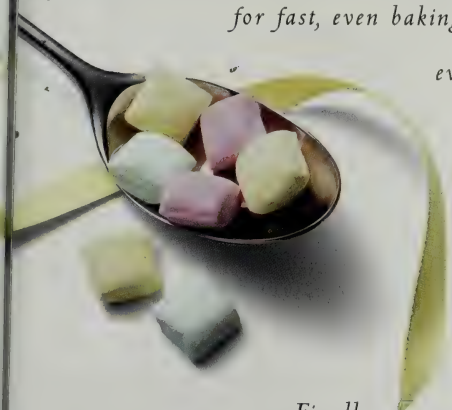




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THE ADIRONDACK MUSEUM
RUSTIC HERITAGE ON BLUE MOUNTAIN LAKE



Text by Brendan Gill
Photography by Alec Marshall

A CHARACTERISTIC PARADOX of nineteenth-century America: No sooner had our so-called robber barons labored to destroy as much of the wilderness as was required to fulfill their financial ambitions than they began to seek out, for recreation and repose, certain choice remnants of that wilderness. A case in point is the immense mountain range called the Adirondacks—millions of heavily forested acres in northeast New York State, with several peaks almost a mile in height and threaded with thousands of lakes and streams, unspoiled to the present day. In the 1880s and 1890s it became the fashion in that remote region to construct what were accurately dubbed great camps—mansions on a lavish scale, waited on by battalions of servants, which pretended with their crude bark cladding, fieldstone chimneys and rough-hewn furniture to be mere anonymous hunters' cabins. And who were the builders of these imitation rustic hideaways? Why, the Vanderbilts, the Whitneys, the Morgans, the Rockefellers—the very people engaged in turning Jefferson's dreamed-of agrarian republic into a succession of smoky Pittsburghs and Detroits.

Now, it happened that the

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The Adirondack Museum in upstate New York offers visitors indoor and outdoor exhibits that recount the region's history. TOP: The land overlooks Blue Mountain Lake.

ABOVE: Bull Cottage, one of the site's first cottages, was built in 1901. RIGHT: The living room showcases part of the museum's extensive rustic furniture collection.



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THE ADIRONDACK MUSEUM

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nabobs were not alone in their unself-conscious ability to admire nature in one area while obliterating it in another. Emerson, Bryant and other influential thinkers encouraged Americans of ordinary means to perceive that the pristine natural world was not only a source of physical health but of spiritual health as well. Cities were occasions of evil, the primeval an embodiment of purity. " 'Lift up your eyes unto the hills,' " said the preacher, " 'whence cometh your help,' " and who could be expected to know better than he? And so as the railroads pushed their lines farther and farther out into the open countryside, thousands of trippers started to make their way to the Adirondacks, the White Mountains, the Blue Ridge Mountains, the Ozarks and the Rockies. Big white-painted hotels sprang up on every sightly cliffside, and on their long wood porches people sat contentedly rocking in their woven ash-splint chairs or, more daringly, climbed the steep mountain trails, canoed, fished and slept at night in lean-tos of freshly cut pine boughs, under the stars.

An ideal specimen of the

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LEFT: A suite of furniture by Ernest Stowe fills Bull Cottage's dining room. BELOW: In the bedroom stands a circa 1900 table attributed to Charles Vandenberg, who did carpentry at Minnewawa, a nearby camp. ABOVE: Stowe, a renowned maker of Adirondack furniture, inset a small beveled mirror into a sideboard he made between 1900 and 1911 of applied white-birch bark with yellow-birch trim.



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THE ADIRONDACK MUSEUM

Many artists, including Winslow Homer, came to the Adirondacks to paint (also, of course, to fish and hunt).



ABOVE: Adirondack Cottage, which was erected by 1915 and lived in by artist Gustave Wiegand, is one of a number of cottages that help create the villagelike atmosphere of the grounds.

continued from page 84

sort of hotel to which city dwellers journeyed for a reviving holiday was Merwin's Blue Mountain House, which stood on the site of what is today the Adirondack Museum in Blue Mountain Lake, New York. From its ample hillside the hotel, presiding like a mother hen over a flock of adjoining cottages, enjoyed a panoramic view of the silvery lake, stretching westward for a distance of several miles. The proprietor of the hotel, Miles Tyler Merwin, was an enterprising champion of the great outdoors, and he saw to it that his guests, many of whom would have arrived at his doorstep with half a dozen steamer trunks and hatboxes, well prepared to spend the entire summer there, had a variety of occupations with which to while away their days.

A number of artists, including Winslow Homer, came to the Adirondacks to paint (also, of course, to fish and hunt). Aesthetically, they were descendants of those

continued on page 90



BELOW: Wiegand had a skylight installed into the small structure so that he could use it as a studio as well. Not only did he come to paint his own works, he also taught art to vacationers.

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ADIRONDACK MUSEUM

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artists of the Hudson River School who a generation or so earlier had found sublime scenes to render in the more accessible Catskills. The example set by professionals at work in the Adirondacks encouraged hundreds of amateurs to try their hands at being artists. Answering a felt need, the resourceful Merwin arranged for an artist, Gustave Wiegand, who had studied under William Merritt Chase and whose credentials included membership in the exclusive National Academy of Art, to take up residence on the hotel grounds, in a little cottage that, with the addition of a skylight, was transformed into an authentic artist's studio. Instruction in painting was offered by the hotel—surely a rarity in hotel marketing. Wiegand would set up an easel in the open air, and his students, most of them men and women of a certain age, would position their easels in a cluster all around him and daub away at their canvases, producing who knows how many hundreds of ill-fated nonlikenesses of Blue Mountain Lake and its environs.

The Wiegand studio is among the assortment of buildings—some going

The living room of Bull Cottage serves as a gallery for the display of rustic Adirondack furniture.

back to Merwin's day, others imported from nearby neighborhoods and still others newly built for museological purposes—that make up the charming, villagelike assemblage of the Adirondack Museum. Perhaps the most interesting of the old-time structures at the museum is Bull Cottage, named for its builder, Clarence Archibald Bull, who in 1901 bought a small portion of the hotel property from Merwin for one hundred dollars and set about erecting a house in a style that can be safely defined as eclectic, containing hints

continued on page 94



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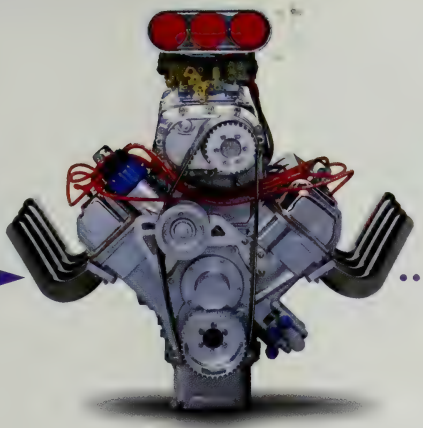
February 1, 1996:
"The only action more outrageous than creating a Prowler show car is building copies for sale to the public. Proving that this is not your average car company, Chrysler Corporation intends to do just that."- Motor Trend, February 1996



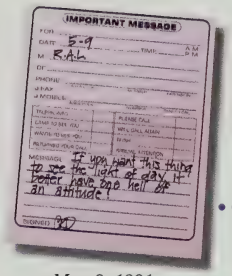
January 10, 1996:
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Prowler prototype into the
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September 18, 1990:
Chrysler Design Chief Tom Gale starts work on his own custom street rod.



May 9, 1991:
Chrysler top management gets wind of project. Message from President Bob Lutz: "If you want this to see the light of day, it better have one hell of an attitude."



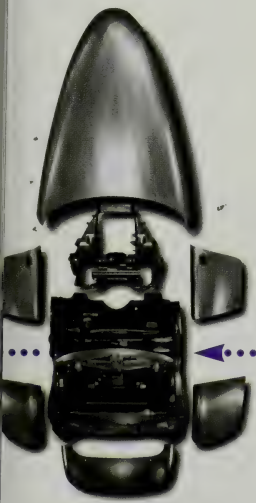
May 20, 1991:
Lutz is shown scale model of concept car. Grinning, he agrees with recommendation to build full-size version. Project is named "Prowler."



May 10, 1992:
Chrysler team travels to the NSRA Street Rod Nationals for research, inspiration, and rousing performance by Peter Noone and Herman's Hermits.



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Prowler show car draws huge crowds at the North American International Auto Show in Detroit, followed by impassioned pleas to put it into production.



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ADIRONDACK MUSEUM

continued from page 90

of Gothic, Queen Anne and American bungalow. Many-gabled, with diamond-paned windows and a cladding of vertical bark slabs, the cottage, with its broad porches, clings to the mountainside with the help of stout wood posts pinned to solid rock.

The living room of Bull Cottage serves as a gallery for the display of some of the museum's large collection of rustic Adirondack furniture, which was an extreme local manifestation of the then popular Arts and Crafts Movement in America. The movement, which reached its apogee shortly after the turn of the century, stressed the use of natural materials and simplicity of design, and the Adirondacks masters willingly obeyed the first precept but not the second—they rejoiced to use the stump of a tree for the base of a table, but the more roots the stump possessed and the more twisted those roots were, the better they liked it. It was assumed that if a bed frame made out of debarked tree branches resembled nothing so much as a sleek brown octopus, then so much the happier the person sleeping within the octopus's nightlong cozy embrace.

The grand master of Adirondack furniture was Ernest Stowe, who lived near Upper Saranac Lake and worked as a carpenter in the construction of many of the great camps. The dining room of Bull Cottage is furnished with spectacular examples of his handiwork. Bark, twigs, rods and splints of white and yellow birch were among his favorite materials. Stowe moved to Florida in 1911, leaving his cabin and tools in the care of a friend, and never returned. It was long years afterward that he gained a fame to which he would probably have paid little attention. The native art of the Adirondacks, unruly and whimsical, flourished for but a short while. Fortunately, the museum enables its visitors to take in and share for all time the essential high spirits of this art. □

The Adirondack Museum is located on Route 30 in Blue Mountain Lake, two hours north of Albany. It is open daily from 9:30 A.M. to 5:30 P.M. from Memorial Day weekend through mid-October. For more information, telephone 518/352-7311.

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LA PERICHOLE

ROBIN ROBERTS' GYPSY WAGON IN NEW YORK

Text by Cynthia Zarin
Photography by Billy Cunningham

IN 1982 ROBIN ROBERTS, THE PRESIDING genius of Clarence House, fabric dealers extraordinaire, bought up a large piece of what he himself describes as partial swamp in Westchester County, New York, disembarked from his seven-day Manhattan workweek and set camp. Camp involved not only (apocryphal) tent poles but the collaboration of architect Milton Klein (see *Architectural Digest*, December 1991), landscape architect Armand Benedek (see *Architectural Digest*, April 1986) and an army, such as Kubla Khan might have employed, of bulldozers.





ABOVE AND ABOVE RIGHT: A fanciful *roulotte*, or Gypsy wagon, invites visitors to rest and have tea as they walk through the woods adjacent to Robin Roberts's house in Westchester County, New York.



RIGHT: A ceiling embellished with gold-leaf stars overlooks a colorful mosaic fire surround that frames a 19th-century wood-burning stove. All fabrics and fringes in the wagon are from Clarence House.

When the bulldozers departed, Roberts, like a weaver with a glinting thread, walked the length and breadth of the estate with a long reel of yellow cord. As it unrolled behind him, he chose where bridges and paths might go: In total, they would measure more than a mile. That done, rustic bridges were built over protected wetlands, flagstones laid down. On fine days guests strolled out from the house—now called Twin Ponds, in homage to the property's most intricate feat of waterworks—to see the new birch, the tennis court, the budding rhododendron.

"After a time," Roberts says, "I began to think it would be nice to have a place where one could stop and refresh one-

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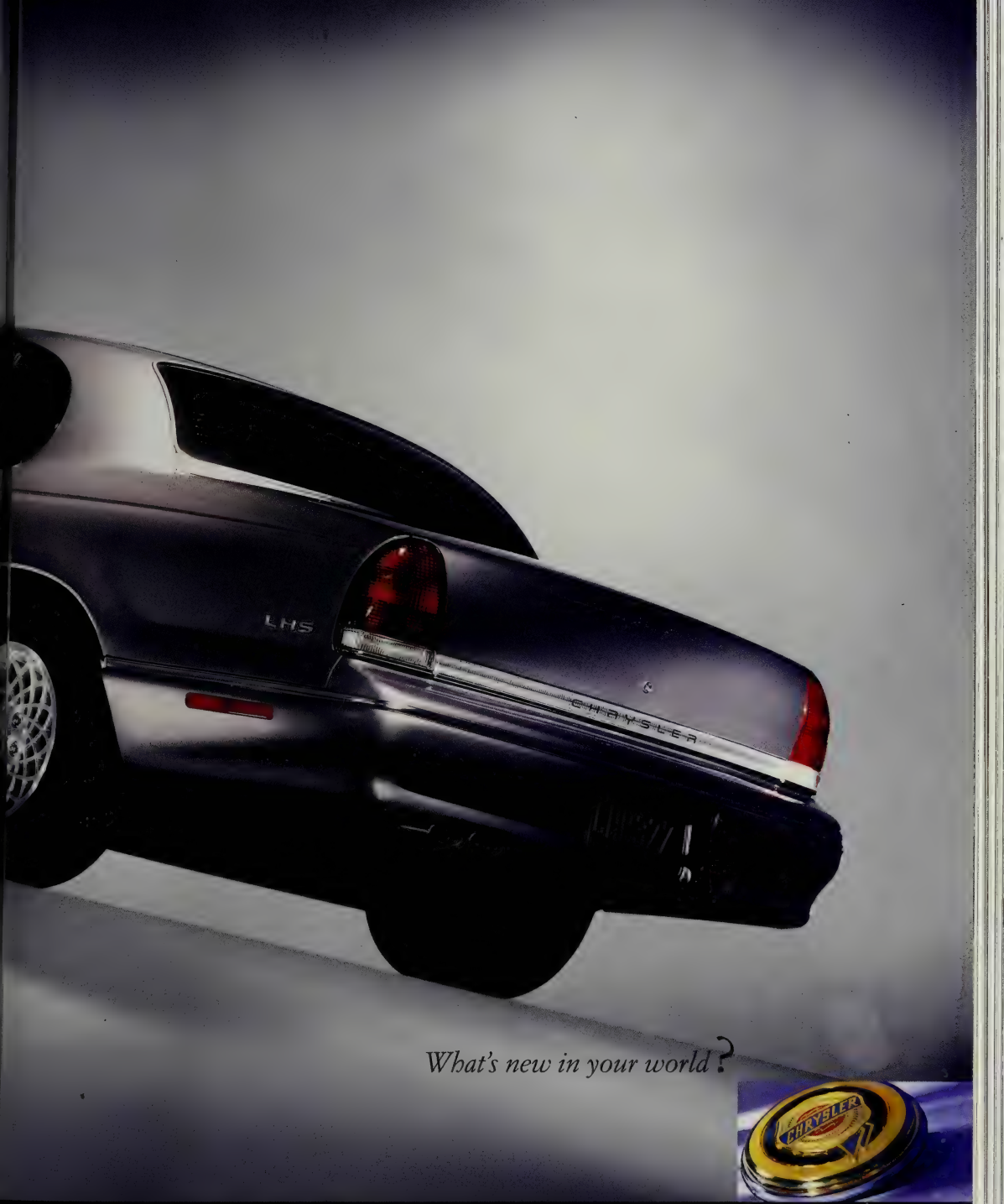
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LA PERICHOLE



Inside, the light is radiant, jewel-like, filtered through the *roulotte*'s tinted glass.

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self with a cold drink or a cup of tea. At first I thought of a tree house, but what do you do with a tree house in the winter? So I put on my thinking cap."

The tree house came down to earth and turned into a Gypsy wagon. A cardboard maquette of Roberts's design for the wagon, or *roulotte*, complete with painted cupboards and mosaic mantel, was drawn up by the art department at Clarence House. (Fit for a Romany mouse, the original model was the size of a shoe box.) But a question arose: Where to get the wheels? A man was found in South Dakota who makes buckboard wheels for the movies. "The front wheels must be smaller than those in back so the *roulotte* can turn properly," Roberts explains. "Who knew? Months passed, and one day a shipment arrived. There were the wheels and the axles!"

Beyond a girdle of fieldstone, under the tulip trees, a glimpse around the serpentine footpath reveals a flash of the *roulotte*'s tanager-red trim. "It's called La Périchole, after the Offenbach operetta, which was based on a real person

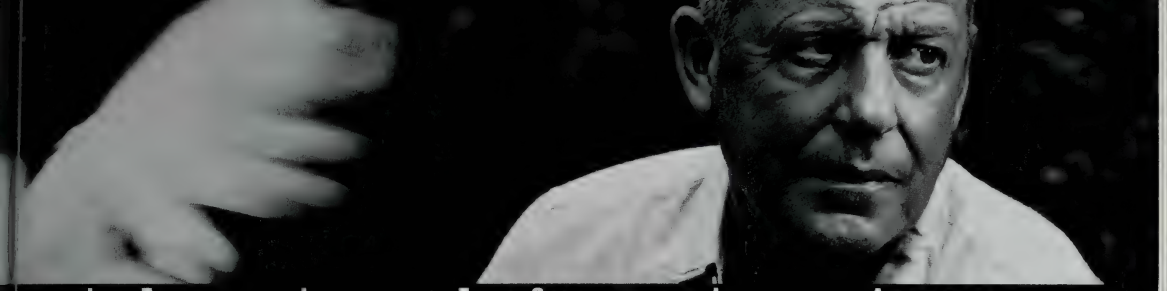
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"I named my *roulotte* La Périchole, after the Offenbach operetta that tells the tale of a Gypsy enchantress," says Roberts. ABOVE: Sunshine streaming in through tinted glass infuses the space with colored light.

RIGHT: Embossed velvet envelops the bed. Newel Art Galleries chair. FAR RIGHT: A *faux* Corot panel is set above the windows, which are etched to mimic café curtains. Jennifer Mannion painted the exterior.





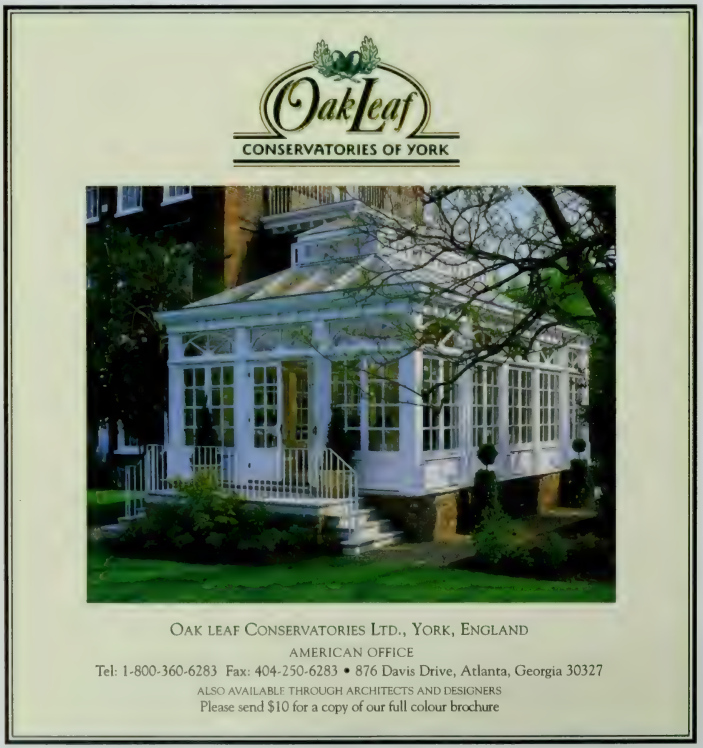
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LA PERICHOLE

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who lived in Peru," says Roberts. "A Gypsy. She was mistress to the viceroy." He points to a black cauldron hanging over a campfire a few yards from the wagon. "I'm going to have a party in June to inaugurate the *roulotte*, and we'll make a stew. There'll also be a guitarist and flamenco dancers."

Painted with the palette of the big top, like a dream of the circus come to town, the *roulotte* is approximately the size of a railroad car. The exterior, the work of artist Jennifer Mannion, reveals La Périchole as a grand illusionist: Over the window at the rear, the oddly familiar landscape is a fake Corot. The lace café curtains at the windows are, on second glance, etched glass. One peers through them into a luxurious nest.

Inside, the light is radiant, jewel-like, filtered through the *roulotte*'s tinted glass, absorbed by the woven carpets and the embossed silk velvet bed draperies, hand-painted in Paris. Beside the bed, the lamp has a basket-weave aluminum shade that both holds and reflects light; the chair has a green-and-gold parrot

"Angels looking at the stars is a bit corny," Roberts admits with a laugh, "but they fit, and this is, after all, an *authentic* folly."

back. Linens are kept in drawers under the bed. Close by, the antique wood chest is from Peru. "An heirloom of La Périchole's," says Roberts. From its lid, he picks up a photograph set in a gilt frame studded with bijous. "We've invented a family tree for her. That's Maria Ouspenskaya. And this picture is actually a still from *Frankenstein*."

A cuckoo clock ticks overhead. Above the door, two Raphaelesque angels gaze up at the indigo ceiling, which glitters with gold stars. "Angels looking at the stars is a bit corny," Roberts admits with a laugh, "but they fit,

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LA PERICHOLE

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and this is, after all, an *authentic* folly. The stove is from Troy, New York, made in 1890. But I couldn't find furniture to fit the space, so the bed, the cabinets, the table, even the fireplace, were custom-made. Every square of mosaic tile for the mantel was first hand-colored on tissue paper. Of course, all the fabrics and the trimmings are from Clarence House." He points out the club chair, covered in wine mohair with bullion fringe, the tapestry rug, edged in passementerie. "Extravagant, yes? So obviously this is a very rich Gypsy or, more likely, a thief!"

Here and there, on the window ledge, in the bookcase—its shelves filled with Gypsy lore—are crystal balls and fortune-telling devices. Are they in use? "Constantly!" Inside the sphere Roberts holds in his palm, a Gypsy figurine does a caracole and begins to speak: "Take responsibility for your diet. Tomorrow will be your lucky day."

Above the mantel another surface shines: a nineteenth-century gilt bull's-eye mirror topped by a leaping dolphin. Could the *roulotte* be simply a dream of that silver inner eye? There is a fuchsia rope of paper roses, a gaily painted Japanese fan, a pomegranate corner cabinet that holds a collection of hand-blown glass that glistens like a city of soap bubbles. On the high shelf above the goblets sits a biscuit tin in the shape of a fairy-tale coach.

"It was made for the coronation of Edward VIII in 1936," says Roberts, taking it down. "And it stayed in production after the abdication because it didn't have his picture on it. On every trip I try to find something appropriate for La Périchole. But the tin doesn't really fit, does it?"

But Edward was the gypsy king, wasn't he, after his exile?

"Yes. So sad." The wheels on the front of the little tin are smaller than those in back. Roberts turns it around on the bright table, then smiles. "I find that in the late twentieth century the greatest luxury is privacy. In my Gypsy kingdom, I'm spared the outside world." He pauses. "And there's the romance. All of a sudden you just come upon it in the woods." □

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SIGN LANGUAGE

JANE COTTINGHAM IS SOLD ON ANTIQUE ADVERTISING





"Most of the items come from old shops in London," says Jane Cottingham (above) of the antique advertising collection that fills the Colonial Connecticut farmhouse she shares with her husband, Robert.

Text by Nicholas Shrady
Photography by Billy Cunningham

JANE AND ROBERT COTTINGHAM'S Colonial Connecticut farmhouse has the air of a bygone marketplace. Their home is a repository for a collection of antique advertising, and every conceivable corner bears a sign, a placard, a billboard, an ornament or a display case promoting, variously, bread, coffee, beer, tobacco, soap, watches, paints, glasses (or, more appropriately, spectacles) and scores of other sundries and manufactured goods. Visitors are overcome with both an impulse to consume and a nostalgia for what is lamentably a lost art.

"Before the advent of electric light and neon, radio and television and every manner of mass media, advertising was the work of highly skilled artisans," Jane Cottingham explains. "Not that today's advertising can't be creative, but it lacks the craftsmanship of old." An examination of the items from the Cottinghams' collection reveals hand-carved and gilded letters, finely etched glass, bold lithographs and meticulously wrought objects in iron, ceramic, wood and glass. Not surprisingly, many of the pieces are signed. "What always amazes me is the extraordinary work and care that went into some of these pieces. Clearly, they were made to last," says Jane Cottingham. "In the time it took to create, say, an intricately painted sign, a contemporary ad agency would already be working on a new campaign."

The Cottinghams' passion for antique advertising derives from their former work in the trade. The couple first met when they were working at Young & Rubicam in New York, Jane as a copywriter and Robert as an art direc-

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ABOVE LEFT: A grouping of stars "becomes a work of art" in the powder room. ABOVE: A turn-of-the-century lithograph advertising cigarettes hangs above an apothecary cabinet in Jane Cottingham's office.

*Shown with available equipment. *J.D. Power and Associates 1996 Automotive Performance, Execution and Layout (APEAL) Study.** Study based on a total 25,402 consumer responses. ** Excludes other GM vehicles †Always wear safety belts, even with air bags. ©1996 General Motors Corporation. All rights reserved. GM, GMC, Yukon and the GMC logo are registered trademarks of General Motors Corporation. Buckle Up, America!*

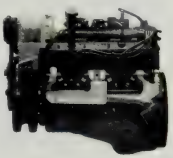


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SIGN LANGUAGE



LEFT: In the great room, a grocery store fixture with tin bins sits near signs advertising jam, tobacco and bread. RIGHT: Jane Cottingham's miniature-typewriter collection.

"The more the interior of our house looks like Picadilly Circus, the happier we are," she says. BELOW: Cow figures serve as a reminder that the property was once a dairy farm.





"Our three daughters learned their alphabet early because the house was filled with letters and words we'd refer to," she remarks. ABOVE: Baked-enamel signs from Victorian London cover the kitchen cabinets.



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tor. "Jane has always been more drawn to the actual texts and wordplay in the items from the collection," Robert Cottingham maintains, "whereas I look more to the lettering and composition. Together we seem to strike a perfect balance." And while Robert has long since abandoned the advertising industry to devote himself exclusively to painting, words and letters occupy a prominent place in his canvases. In fact, last fall he showed a series of twenty-six paintings titled *An American Alphabet*. "Of course, I draw distinctions between advertising art and fine art," he insists, "but the two fields are still essentially about communication."

In the Cottinghams' living room, there is an enormous etched and painted mirror advertising a British pale ale and stout. The mirror occupies the full breadth of a wall and gives the room a relaxed and convivial atmosphere not unlike that of a pub, which is where the mirror once hung. "It was our first acquisition," Jane Cottingham notes. "We had just moved into a house in the Hollywood Hills. We didn't even have a sofa, but we simply couldn't resist the mirror. It's a telling example of where our priorities lie."

Although Jane Cottingham's mother and grandmother were both antiques

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SIGN LANGUAGE

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dealers and she herself has had no fewer than three antiques shops, she admits that "it pains me to let things go" and concedes, "In my heart I'm not a salesperson but a collector." Indeed, in addition to antique advertising, she has a collection of eighteenth- and nineteenth-century needlework samplers, another of antique toys, and is considering writing a book about collectors. "There is a point at which a collection itself becomes a work of art," she contends. "It's a little like a tapestry; initially one only sees some oddly connected threads, but as the work progresses, the tapestry becomes whole and the art emerges." She motions to her display of miniature typewriters, a kind of collection within her antique advertising collection. The diminutive objects were once used by typewriter manufacturers as promotional material, souvenirs, and samples for salesmen who could not travel with the hefty full-scale models. Among the more than two dozen miniatures is one from the 1939 World's Fair, another made of Limoges porcelain and a third rendered in sterling silver and mother-of-pearl in Venice. "If I merely owned one or two of these typewriters, they would be of little interest," she comments, "but together, as a collection, they're not only impressive but valuable."

Collectors often go to seemingly extreme lengths to expand upon their collections, and the Cottinghams are no exception. While the couple's collection includes examples of American and French antique advertising, the lion's share, like the pub mirror, is British. One can, of course, turn up some excellent pieces in the United States (in particular, Robert recalls discovering a rare enamel sign for Fry's Chocolate at the antiques fair in Brimfield, Massachusetts), but rather than scour the American market for British items, the Cottinghams decided to move to the source. Some fifteen years ago the couple and their family left Los Angeles for London. "We liked the idea of our children studying in English schools, and Bob could paint virtually anywhere, but we made the move largely for the collection," Jane Cottingham explains. "We've never regretted it; London was a treasure trove."

It did not take long for them to seek out the best London dealers, to become habitual buyers at the renowned Bermondsey Market and to make frequent forays to shops and flea markets in the English countryside. Still, Jane Cottingham reveals that the competition was fierce and the prices were high. "I've always loved the old oilcloth mannequins used in dress shops, but I wasn't alone—I found myself competing with none other than Ralph Lauren, who wanted the mannequins for window displays! Needless to say, we learned to act quickly."

Many of the pieces from the Cottingham collection provide a unique historical and social perspective on the not-so-distant past. "What is perhaps most surprising to contemporary observers," Jane Cottingham points out, "is the ingenuousness of the actual advertising copy." "Our English Canned and Bottled Fruits Are a Real Delicacy," proclaims one sign. Another reads: "For Quality, Use Phillips' Rubber Tips and Heels: 'They're Great!' " Some advertising, however, didn't need any copy at all. Throughout the Cottinghams' house hang various oversize and exquisitely fashioned artifacts that once hung above storefronts to indicate simply and directly (in an age before universal literacy) a proprietor's business: a pipe for the tobacconist, spectacles for the optometrist, a timepiece for the watchmaker. "It's no surprise that antique advertising was often referred to as 'street jewelry' by the British," Jane Cottingham explains, "or that an especially commercial thoroughfare was considered a kind of art gallery for the masses."

For all its virtues, however, antique advertising could not compete with electric light. The future would belong to garish neon, radio jingles and television commercials. Antique advertising may have lost its utility, but it has long since made the transition to collectible, and a glimpse of the Cottingham collection is all it takes to realize just how far we've come and just how much we've lost. □

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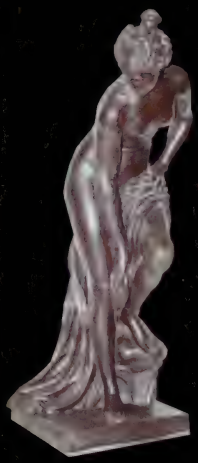


Two of four monumental iron streetlights from the City of Paris. They were originally installed along the colonnade outside the Louvre and their identical mates can still be seen illuminating the streets and plaza adjacent to the famed museum.
18'h x 3' diameter



Louis XV Rococo chandelier in gilt bronze and cut lead crystal. This 28 arm chandelier with exquisite prism parfumers and beaded strands was originally candle but has been electrified. One of dozens of fine chandeliers to be sold. Each has been meticulously restored to its original splendor, c.1880
59" drop x 30" diameter





18th century signed Miroy Freres bronze depicting Venus bathing. Signed G.C. Allegrain, Paris, 1767.
34"h x 11"w



Early Mannerist style mantel in walnut with lion masks and an ovular display niche. One of dozens of palatial fireplace mantels to be sold.
107"h x 61"w



Carved white marble sculpture depicting Melpomene, ancient Muse of theatrical tragedy. Originally from the Philadelphia estate of collector Augustus Kiel, president of the Tompkins-Kiel Marble Co., 5th Ave., NYC. Italian, c. 1900

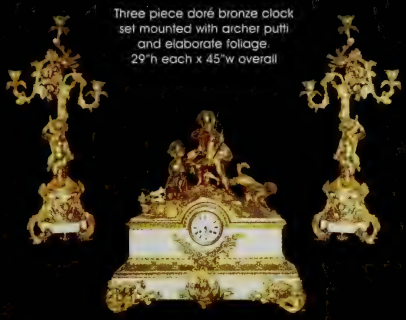
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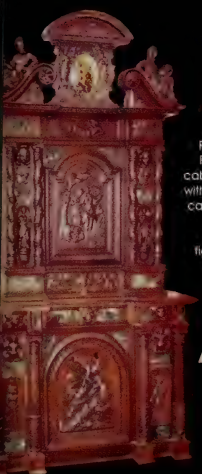


Very fine Carrara marble group depicting three children frolicking on a rockwork cliff and plumbed through a frog's mouth. Attributed to Amerige Brunetti, Rome, 1889. It was found in its original crate in which it had been imported and never used. 47"h x 20"w





Two pair of grand scale Tuscan Art Nouveau entry gates with sinuous foliate detail. 165"h x 57"w each pair



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SIDEWALK SURFING

NEW CITY GUIDES ON THE INTERNET

By Nicholas von Hoffman

For years, if the Internet wasn't nerdy, it was freaky. It was something guys with beards, tie clips and plastic penholders bored the other people in the room with. Or it was some horror story of a child or spinster being lured to his or her fate, although how one can entice somebody to embrace his destruction through a telephone line surpasses easy understanding. The hours of typing messages back and forth via the Internet should produce repetitive stress syndrome and eyestrain, not grist for Geraldo's mill.

But now, if the Internet hasn't gone mainstream, it's at least standing on the banks of the river of Mass Impact. You may have noticed that in the last year or so, major advertisers with no discernible connection to cyberspace—brewers, sportswear manufacturers—have begun placing their Internet addresses at the bottom of their television ads. It is a sign of the change enveloping us that even people who make it a point of pride to say their index fingers have never clicked the button on a mouse recognize telltale symbols like http:// or www. If you are not yet an electro-fly caught in the World Wide Web, it is becoming clear that the time left for your innocence is measured in teaspoons.

A friend of mine recently gave her mother a WebTV, a device that enables you to sit on the sofa and, using the television set as a computer screen, fling yourself into cyberspace. This dear lady, who is no less than eighty-seven years of age, was able, in the span of three days, to sprout electro-wings and use them with such ease that she now bombards her daughter with at least one E-mail a day.

The device, which sells for a little over $300, is not much more than a set-top box and can be installed in about five minutes. It runs with a wireless remote similar to a TV surfer, and for the millions of people who may not want the expense and bother of a computer, this or some successor gizmo should provide an open door to the ever more interesting activities of Cybornica.



In the coming months, one by one, Seattle, New York, Boston, San Francisco, Washington, D.C., Minneapolis and other cities will be entertained or punished, as the case may be, by what is promised to be a furious rollout for a local electronic magazine. The sponsor or perpetrator, again as the case may be, is the Microsoft Corporation, which was once purely a provider of electronic technology and is now moving ever more swiftly into the business of the mass dissemination of sights, sound and symbols.

These electronic magazines, or 'zines, as the electroids call them, will afford their readers movie, music, gallery and sports listings. There will be reviews; there will be every gimcrack of service journalism. Sidewalk, as each of these local magazines will be called, will go well beyond mere listings, says Eric Etheridge, editor for the New York City edition of Sidewalk. "We'll do a round-up of great places to eat oysters in town," he explains. "Oh, it's summer—what are the restaurants that have good outdoor places? We'll do classic city-oriented and service-oriented stuff that will be very responsive and timely."

According to the people who run it, the basic interfaces will be similar, but each city's version of Sidewalk will have a local look and feel; you'll have no sense that it is being produced by a huge corporation in Redmond, Washington.

"We're a product made by New Yorkers for New Yorkers, and we're going to talk to the people in the way we think that New Yorkers would like to be talked to," says Etheridge. "We're going to have an attitude about the city that we're going to project."

"What's making us distinctive is our ability to recruit great editorial people," says Michael Goff, director of Microsoft's interactive service media division and the boss of all the Sidewalks. "We're looking for people who know their city. This is not about people from Redmond or even New York coming into these cities and saying, 'This is what you should do here.' In Seattle, for instance, we hired the arts and entertainment editor of the *Seattle Times*."

One of the hallmarks of our business civilization is the obliteration of the distinctions of place. All our downtowns look alike. Nevertheless, Etheridge says, "We need to have a vision of the city and connect with our users in tradition-

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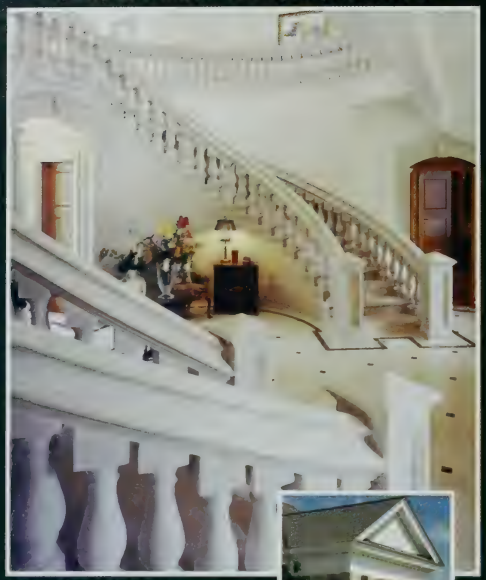
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SIDEWALK SURFING

continued from page 116

al, emotional ways. We need to draw them in on a daily and weekly basis. There are little things we can do, lists of picks and pans, talk about what's happening on the streets of the city." Goff elaborates: "In New York they count shopping as part of entertainment, and in Seattle they count outdoor activities as a big part of entertainment. The outdoors is not as huge a deal in New York. The services will look different as well."

But what will Sidewalk offer that is not already being offered by local newspapers and city magazines? After all, right now Chicagoans can click on the *Chicago Tribune*'s Internet home page, look at what's playing at the movies and keep on clicking until they have bought a ticket, which will be waiting for them at the theater. Will Sidewalk be a step forward, or will this be another battle of the toothpastes—twenty brands in boxes of forty different designs, all containing more or less the same paste?

To this Etheridge responds, "We have the opportunity to take city media with an A-and-E focus to the next generation by concentrating on the possibilities of the Internet. We don't have to worry about translating a pre-existing product online." Yet in New York, Sidewalk has hired a star from an existing product, *The New York Times*, in the person of Bryan Miller, formerly the paper's primary restaurant writer. Its listings of shows, art galleries, lectures and museums will be supplied by the *Village Voice*, a city weekly of no little renown.

"The issue we're trying to address is that in cities, people are working longer hours every month," says Sidewalk's New York editor. "The media aren't doing as good a job as they once did in keeping them up-to-date with new or obscure movies that are opening, what's happening in the club scene or in the gallery scene in SoHo or now in Chelsea or on the Upper East Side. There are shows you find out about later, and you say, 'If I'd only known to buy tickets.'"

Most of New York Sidewalk's movie reviews will be provided by another Microsoft product, Cinemania. A large database of movies past and present, Cinemania can be found in its own right on the Internet and, in CD-ROM form, is sold in stores. Cinemania's reviewers include Sheila Benson, for ten years the principal movie reviewer for the *Los Angeles Times*. Thus, the most widely circulated cultural material will not be reviewed by people with a local, regional or perhaps even a national perspective. The use of Cinemania, and of data supplied by the *Village Voice*, suggests that Sidewalk will partake of something we see a lot of already, namely the same information, the same data, the same database, repackaged, rebranded and brought forth over and over again under different auspices.

Whether or not that matters remains to be seen. Clearly Etheridge believes that Microsoft has something going: "We think that the power of the computer and the speed and availability of the Internet, combined with some quality editorial talent and some packaging, should make for a new kind

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SIDEWALK SURFING

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of city media. The comprehensive listings in all the major and obvious categories, along with the ability to search and to personalize that the computer gives you, means that if you want to keep up-to-date with photo shows in SoHo, we think we can do a pretty good job for you."

It has been a shibboleth of Electroland that content creators and the makers of technical products are separated by the deepest chasms of conflicting corporate cultures. Success in one area, it has been supposed, ordains failure in the other. "It used to be a software company, but Microsoft is truly rising as a journalistic giant that can't be ignored," says Hoag Levins, the head of Editor & Publisher Interactive. "About last January one of Microsoft's vice-presidents announced that the company had budgeted close to three billion dollars over the next three and a half years to fund editorial development, both for Web sites and for other interactive products but primarily for the Web effort."

The unfortunate excursion of Sony into movies, often held up as the example of how people who do one thing well may flop at another, cuts no ice with Levins. He saw what happened when Microsoft took dead aim at the encyclopedia business. "If you stand back for a minute and remember four and a half years ago, when Microsoft announced it was going to get into the encyclopedia business, they were scoffed at by the publishing community," says Levins. "Microsoft's CD-ROM version of Encarta is now credited with pushing Britannica over the brink into its reorganization and financial straits. Encarta has become the most popular encyclopedia in the world."

Listing at $80, as compared with the $300 Encyclopaedia Britannica, the Microsoft product has all but wiped out the other guy. "You can't get older, or have more traditions or have a stronger base or more literary strength, than Britannica, but when a company simply has the money and hires professionals who can push out a superb product and kill you in two years, when you've been around for two centuries, you have a helluva competitor."

In Electroland, form is content. Encarta has less than half as many entries as the 229-year-old rival and incalculably less information, but Encarta takes full advantage of the digital spheres. It dances, it sings, it has sound bites and movies and can leap and twirl and distract and fascinate. The CD-ROM version of *Britannica* has mostly just words, words and more words.

Microsoft is a guarded corporation, whose people keep the swagger out of their voices. So without intending to, Etheridge is issuing a warning worth heeding to the hundreds of local publications already trying to do what Sidewalk intends to: "We want to speak to the user with our sensitivity and our expertise." The key word is *user*. The Encyclopaedia Britannica had readers, the *Village Voice* has readers, as does the *Los Angeles Times*. Sidewalk has users, and therein may lie the secret of which publications are around five years from now and which are not. □

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TELLURIDE

● Oliver Stone

Director Oliver Stone set aside over 900 acres of mountains, meadows and aspen groves to create Sanctuary Ranch in Colorado. The main residence, which was designed by architect Rob Wellington Quigley, reflects local influences by presenting an "elaborate stew of forms" that resembles a mining building. Massive iron buttresses meant to simulate aspens support the 45-foot-tall main gallery, and adobe block walls are reminiscent of Anasazi ruins nearby. The ranch, which has a restored bunkhouse and barn, is less than half an hour from Telluride. Smaller parcels, including some contiguous to the TNT Ranch, are available with year-round road access, electric power and telephone. $8.45 million.

Stephen Butts, Telluride Properties; 970/728-4226.





NEWPORT

At the turn of the century Albert Henry Olmsted commissioned California architect Irving Gill to create an English-style cottage on a rocky cove in Newport, Rhode Island. Olmsted then collaborated with his half brother Frederick Law Olmsted on the landscape design of the property, named Wildacre. The 1902 plan called for mostly indigenous plants and trees, among them red cedar, with the instruction to "add frequently to thicken existing cedars." $2.85 million.

Melanie Delman and Judith Chase, Lila Delman Real Estate; 401/789-6666.

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(Mom was right.)

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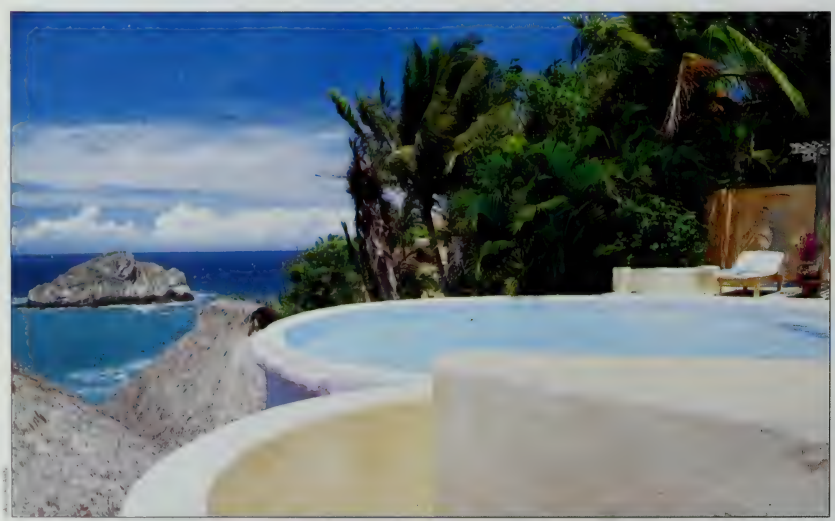


NEW JERSEY

Shope Reno Wharton

Twynn River Farms (*AD*, Oct. 1995), a 25-acre equestrian complex in Mahwah, New Jersey, was conceived by the architectural firm of Shope Reno Wharton as a European village. The owners originally wanted to upgrade an existing farmhouse and barn, but architects Allan Shope and Bernard Wharton designed a new Shingle Style main house that sits on a knoll overlooking the Ramapo River, which loops through the property. The complex includes three other structures: a stone-and-shingle gatehouse; the historic Colonial farmhouse that was converted into a guesthouse; and a nine-stall barn with a studio upstairs. Three paddocks, a jumping area, a pool and a spa are also on the site, which is 30 minutes from midtown Manhattan. $3.995 million.

Vicki Gaily, Special Properties; 201/934-7111.



COSTA CAREYES

Perched above Playa Rosa on a secluded inlet at Costa Careyes, Mexico, is a furnished villa designed by architect Diego Villaseñor. Set on two levels against a hillside, Casa Parasol, which is adjacent to the Hotel Bel-Air, consists of a main house, two guest suites by the pool and a garden bungalow. The pastel-colored buildings with palapa roofs were designed to be completely open (there are no windows), with views of the Pacific. $1.85 million.

Stephen Butts, Mexico Real Estate Affiliates; 970/728-9599.

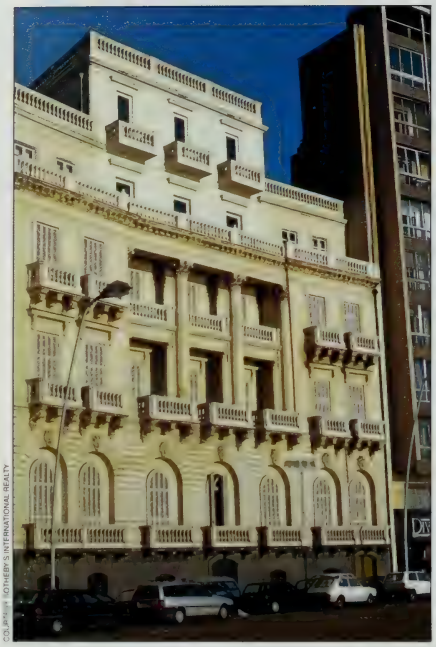
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NAPLES

Built between 1872 and 1880 in Naples, Italy, as a private residence for Baron Du Mesnil, the Palazzo Du Mesnil revives the grandeur of an 18th-century French *hôtel particulier*. Based on the designs of the French architect Arrougé, the five-story structure boasts carved wood paneling, white-marble staircases and ceiling frescoes in the reception rooms. Gilt stucco, gold leaf and ironwork were all recently restored in a renovation that saw the addition of air-conditioning and an elevator. Balconies offer views across the Bay of Naples to Capri and of Vesuvius. $17.5 million.

Giorgio Viganò; 39-2-7600-3914. Michele Formicola; 39-81-578-1800.



COURTESY SOTHEBY'S INTERNATIONAL REALTY



NYACK

Rivercliff, in Upper Nyack, New York, is one of the early-20th-century estates that sprang up along the Hudson River shoreline. Built in 1910, the three-story Georgian mansion is located on 3.4 acres just south of Hook Mountain State Park. Historians speculate that explorer Henry Hudson anchored at Rivercliff's site while searching for passage to China in 1609. Rivercliff's owner, Dr. William D. Hardy, Jr., has spent years restoring the mansion to its original grandeur—the 15,000-square-foot residence includes eight bedrooms, five marble baths and ten fireplaces. The entrance features a 25-foot-high skylight; a tiled solarium overlooks the Hudson River. $2.4 million.

Katherine Bensusen, Ellis Realty; 914/353-4250. □



1977

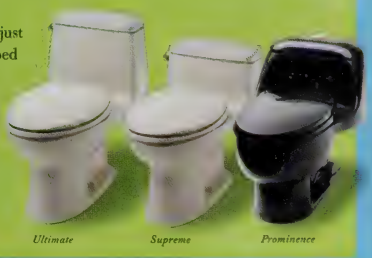
Flushing a toilet is a lot like certain fads.
You just pray some things don't make a comeback.



1997

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SOUTHAMPTON SUMMERS

LIGHT-WASHED INTERIORS FOR MAUREEN AND MARSHALL COGAN

Architecture by Alan Wanzenberg, AIA/Interior Design by Jed Johnson
Landscape Design by Edwina vonGal/Text by Pilar Viladas/Photography by Scott Frances



Maureen and Marshall Cogan's turn-of-the-century Shingle Style house in Southampton "is one of the great houses and needed only minor modifications," says architect Alan Wanzenberg. Adds landscape designer Edwina vonGal, "The feeling is all lawn and trees."

BELOW: The late designer Jed Johnson and project designer Vance Burke used Swedish furniture for its monochromatic colors. In the living room are a Swedish cabinet and a rope table and stool by Christian Astuguevieille. Pillow fabric from Clarence House.





The serene rooms of a weekend residence in Southampton are not just the product of a successful collaboration between clients and a designer. Rather, they are the record of a friendship.

When magazine owner Maureen Cogan and her husband, financier Marshall Cogan, asked designer Jed Johnson and architect Alan Wanzenberg to renovate their Shingle Style family retreat—after commissioning the partners to design their art-filled Manhattan apartment—the couple had come to value Johnson and Wanzenberg personally as well as professionally.

"Jed was a genius at what looked right where, and he was fun to be with," says Maureen Cogan. "When we finished a project it was a loss for me, because it meant less time with him. And Alan is extraordinary with space. He understands volume, and he taught me to see. They had their own language; each understood what the other was thinking without having to say a word."

Wanzenberg oversaw what he terms "minor architectural adjustments." "Houses of the early twentieth century tend to have rooms that are overindividualized," he says. "We unified the space." He and project architect Alex Antonelli created a sitting room in what had been an awkward "walk-through" space between the living and dining rooms by replacing an ungainly stone fireplace with a replica of the dining room's more graceful model. A picture window in the dining room was banished in favor of French doors that open onto a wide porch overlooking Lake Agawam and the Atlantic Ocean in the distance. "Now we feel like we're eating lunch on the lake," says Maureen Cogan. "It's divine."

A carriage road once ran around the lake, and the houses' main entrances faced the lake rather than the streets. It was that orienta-



tion that moved landscape designer Edwina vonGal to screen the view of the house from the driveway, since the first thing visitors see is the back door. And when she suggested locations for planting large trees, it turned out that trees had stood on those very spots but had blown over in a hurricane.

Meanwhile, Johnson, project designer Vance Burke and associate designer Buzz Kelly set about transforming the interiors, which had been filled with modern furniture.

"I told Jed that I wanted our country house to be as informal as our apartment is elegant," explains Cogan. "I didn't want anything that called attention to itself or furniture that wasn't perfectly comfortable. I didn't want color—it makes me nervous—but I did want it to be soft and cozy. And I didn't want anything too valuable, like art or fragile antiques, because the house isn't air-conditioned. If it's humid out, it's humid in. This house is the

"We replaced the fireplace in the sitting room," says Wanzenberg, "but the only other adjustments we made had to do with the layout, circulation and entertaining." Johnson found the pair of demilune tables in Sweden. Carpet, Patterson, Flynn, Martin & Manges.



"I MISS JED TO DISTRACTION. HE WASN'T JUST SOMEONE WHO CAME IN AND DID OUR HOUSE; HE WAS OUR FRIEND."



"The house was meant to be an informal spot for our family—it was all about painted furniture that had a worn patina," says Maureen Cogan, whose creamware collection is on the console table. An antique Swedish chair served as the model for the new set in the dining room.



ABOVE: The master bedroom was furnished with several *faux*-bamboo pieces, including an R. J. Horner dressing table and chairs and a 19th-century japonaiserie cheval mirror and stool. "We tried to get the décor as far from chintz as possible," says Wanzenberg.

center of our family life; all our children are grown, and this is where they come to stay. I didn't want to have to tell anyone not to touch this or sit on that. I asked Jed to picture my grandchildren with sticky fingers or my dogs, having just rolled on the grass, snuggling on the sofa with me."

Johnson, in turn, asked Cogan what she envisioned, and the answer was, "Things Swedish—country furniture





OPPOSITE: "The house had been filled with modern pieces," says Maureen Cogan, who put a 19th-century bed in a guest room. LEFT: "I love hanging baskets, but Jed thought they were clichéd and put planters on the porch floor next to straw rugs." Schumacher fabric.

that looked kind of washed out and unobtrusive. I loved Swedish fabrics, too. Jed, who was brilliant at listening, said he got it and went off to Stockholm." Nineteenth-century Swedish furniture was, notes Burke, "consistent with the nondecorated look that they wanted."

The rooms owe their pale, sun-washed look to fabrics (such as the nineteenth-century linen sheeting on the

continued on page 228



PENNSYLVANIA CRAFTSMAN

STRUCTURAL DRAMA IN THE ENDLESS MOUNTAINS

Architecture by Bohlin Cywinski Jackson/Text by Robert Campbell/Photography by Matt Wargo



A "humane and spirited architecture that responds to the richness of its surroundings" was the ideal, says Peter Bohlin, for a house he designed in the Pennsylvania mountains. OPPOSITE: Bluestone pavers continue inside the front door, which is sheltered by a skewed canopy of Douglas fir.

Imagine an old stone ruin, high on a hillside. Then imagine two birds flying toward that hill. The birds see the stone walls. They realize this is a perfect place for a nest. They gather twigs. With infinite care and craft they create, nestled into the rough stone, a beautiful, gentle dwelling of wood.

This is the poetry of the house that architect Peter Bohlin has designed for a couple in northeastern Pennsylvania's Endless Mountains. Situated atop a plateau with a magnificent view across a lake, the structure rises from what appears to be a masonry ruin: the remains of a fieldstone foundation, you say to



TOP: Accessible through French doors, the covered terrace extends the double-height living room. The T-shaped, steel-strapped fir columns are joined to act as a trellis. ABOVE: A lintel connecting two fieldstone walls that Bohlin fashioned as ruins forms a gateway off the auto court.

FOLLOWING PAGES: The living room is anchored by a massive stone fireplace and hearth. Wraparound glazing is afforded by a wood structural frame that angles in places to give the space greater openness. Interior designer Paula Goidell consulted on the furnishings throughout.







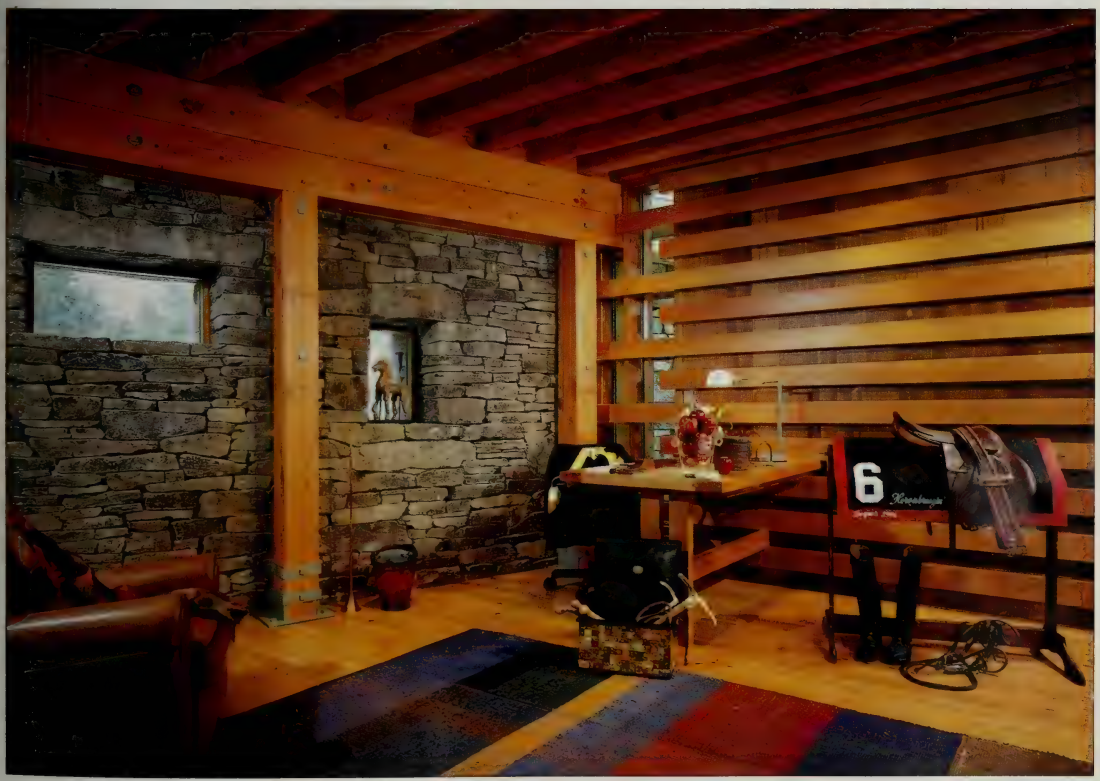
The barnlike post-and-beam detailing "reflects the house's agrarian roots," Bohlin notes. OPPOSITE: The stair rises to an overlook that creates a low-ceilinged passageway into the living room. Bohlin and project manager Robert McLaughlin designed the cabinet, at left, and other pieces.

yourself, probably that of a farmhouse. You say this as you're walking through the auto court toward the front door. The court is framed by massive gray stone walls, walls that are uneven and broken and that glow with ancient shades of weathered green and mauve.

In truth, these seeming ruins aren't ruins at all. Boh-



RIGHT: The dining room is sized for intimacy. Baccarat stemware. BELOW: Red-cedar siding defines a study that shares a stone wall with the auto court. Laura Fisher Antiques carriage blanket; Yale R. Burge Antiques deed box and fire bucket. Ballard Designs horse marionette.









TOP: The loftlike master bedroom, where braces support the rafters and break down the scale, opens to the living room. When drawn, the sliding panels above the bed screen the room from the balcony. Laura Fisher Antiques quilt; Brunschwig & Fils bed and headboard fabric.

"We don't force materials into unlikely forms," says Bohlin. "You can know the nature of something by the way we've crafted it." ABOVE: The master dressing room is a transition space from the stair landing; the view from the bench is to the auto court. Stark carpet. Cellini pulls.

lin designed the ragged walls himself and had them built of local fieldstone. Like a true artist, he has made a beautiful fiction. The house and site are telling a story. It's a story of self-renewal. The house is about establishing new life amid vestiges of the old.

Its owners enjoy markedly different weekday pursuits. He is associated with a New York City investment firm; she raises horses, rides in steeplechases and tends to her

BOHLIN BELIEVES STONE SHOULD EXPRESS THE ESSENCE OF STONE, WOOD THE ESSENCE OF WOOD.



Bohlin and landscape architect Michael Vergason sheathed the garage roof with sod to integrate it with the mountainside. The house's entrance canopy, which splits the gabled roof and is of the same lead-coated copper, shades the master deck.

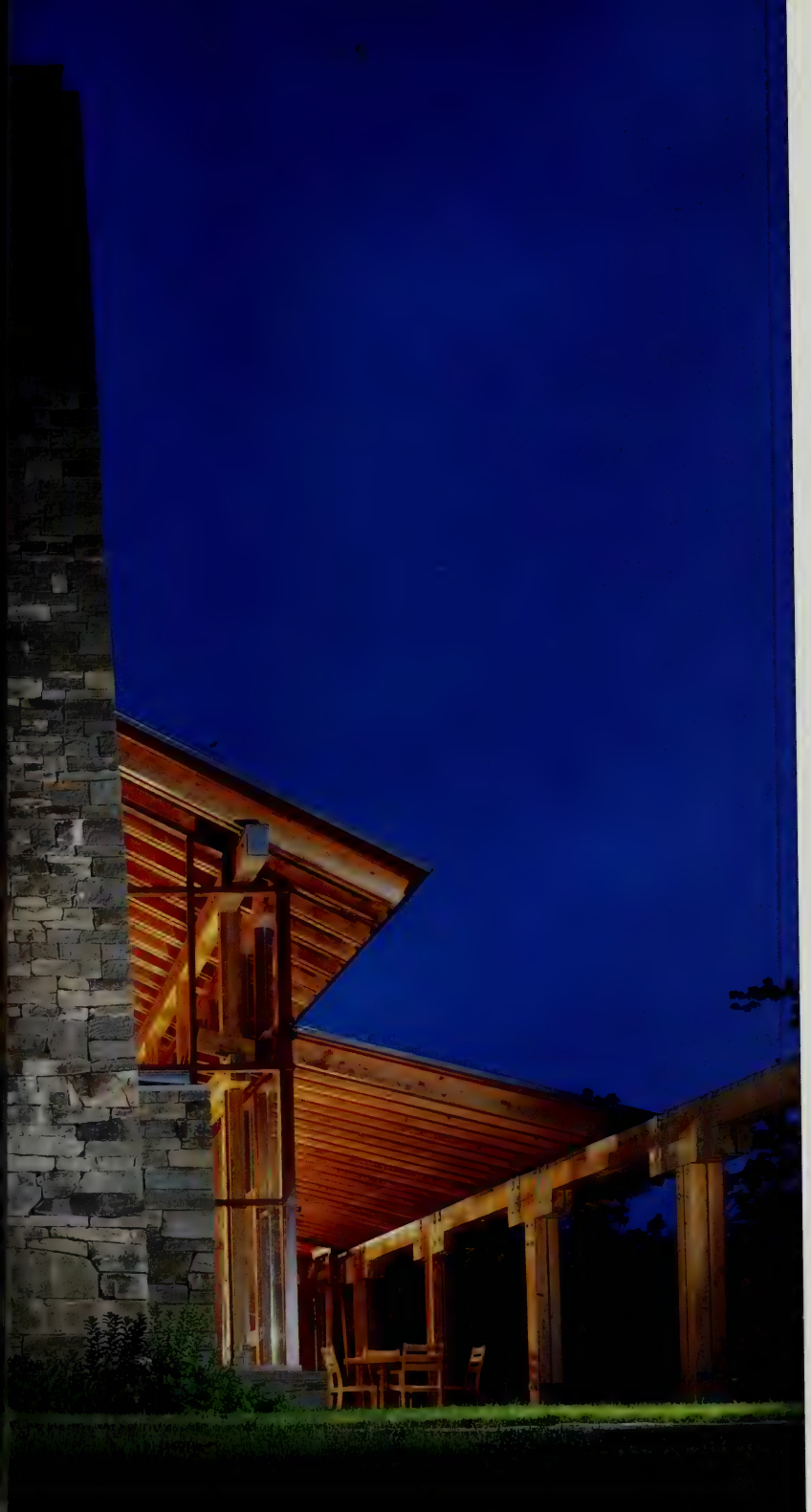
Jack Russell terriers. Both grew up in this area, which was then a mix of mining and farming. The house, for each of them, is a return to roots.

The couple chose their architect well. Peter Bohlin and his Pennsylvania firm, Bohlin Cywinski Jackson, have long been known for exceptional residential design resulting from rich, yeasty architect-client collaborations. (Their Seattle office is currently finishing work on the Bill Gates estate with joint-venture partner James Cutler.) In each instance Bohlin makes architecture that might be called processional. He visualizes a house and its setting as a kind of path, as a sequence of experiences like the pages of a book or maybe the stages of a liturgy.

We're in that auto court, remember? But Bohlin's procession began before we arrived here. It was already under way as we drove through the valley. The mines and farms are gone now, and the roadside is punctuated with real ruins: abandoned stone foundations and collapsed barns and dwellings. By the time our car has climbed the hill to the house, we've been subtly prepared for Bohlin's poetic riff on history.

The auto court—like every part of the 4,500-square-foot building—is magic. One of its sides is formed by a garage with a sod roof. The sod is another metaphor for ruin





and renewal, as if nature were invading the site. (Once, after a snow, the owner saw five deer on the roof, eating the grass. "The garage makes it warmer, so the grass grows better up there," he says.)

Bohlin is a fan of two great architects, Frank Lloyd Wright and Alvar Aalto, both of whom brought you to the front door of a house only after a series of turns and probes. You'd have to seek the entrance, quest for it, and it thus became something precious, almost a grail.

Here, you don't see the front door until you've passed from the auto court through a boldly framed opening. When you do reach the entrance, it's astonishing. Bohlin believes in what he calls "essences": Stone should express the essence of stone, wood the essence of wood. "The way you say, 'That's a dog's dog,' " as he puts it. Certainly, the front door canopy is wood at its best. With its angled posts and beams and a roof that resembles a raft, it's also as casual as a tree house. Bohlin loves that kind of slapped-together informality. Look closer, though, and you see a deeply satisfying perfection of jointing. The whole house is like that: a joyful improvisation at first glance, a craftsman's pride on further inspection. The finest tree house, you might say, ever constructed.

It's obvious that Bohlin's architecture is largely about the orchestration of natural materials. What he calls a "tongue" of Pennsylvania bluestone paving reaches out to the auto court from under-

continued on page 225

Lit from inside, "the skin of the living room is a tracery of glass mullions," Bohlin comments. The dominant feature of the south elevation is the chimney, whose form is after that of old regional industrial furnaces.

ARCHITECTURAL DIGEST VISITS

MICHAEL KEATON

THE EVOLUTION OF THE ACTOR'S WORKING RANCH OUT WEST

Architecture by Candace Tillotson-Miller, AIA
Interior Design by Helen Kent, ASID, and Julie Iverson, ASID
Text by Penelope Rowlands/Photography by Dave Marlow





"I didn't want a nouveau cowboy house—I wanted a place with its own personality," says Michael Keaton (top) of his western ranch. ABOVE: Stone and cedar underscore the rustic feel. "The house had to be roomy enough for twelve but cozy enough for one," says architect Candace Tillotson-Miller.

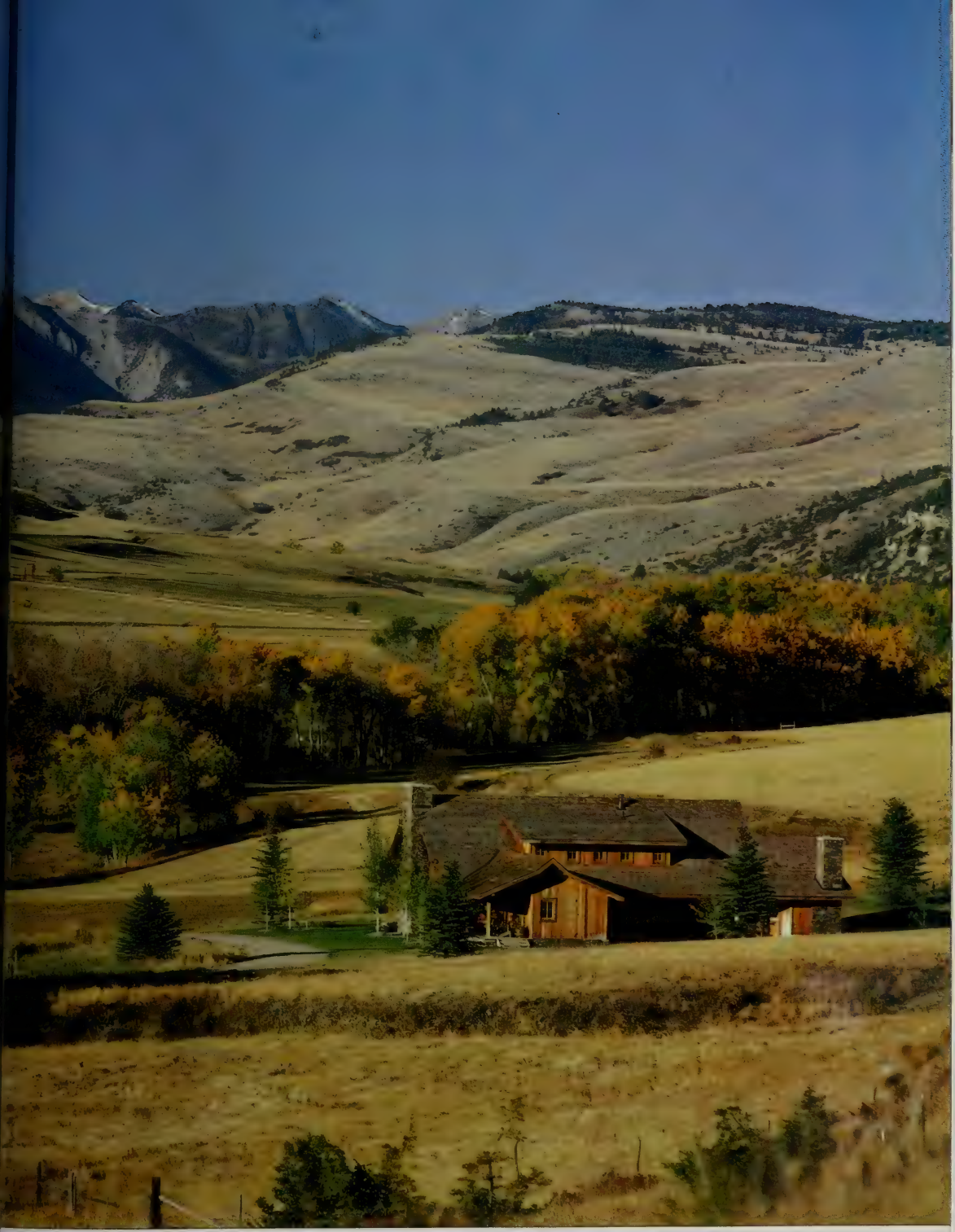
RIGHT: The house is set on a 1,000-acre working cattle ranch at the edge of a river where the actor often fly-fishes. "Everyone nowadays buys a chunk of land and builds a big trophy house," observes builder Terry Baird. "Michael didn't want to do that at all. He's created a classic homestead."

I just dig it," says Michael Keaton, talking about building. "I like the smell of it, the idea of it, the problems it poses. It's like putting up the ultimate shack in the woods." In pre-fame days, the actor once even held a job in construction. And it recently all came back to him as he oversaw—and took an active part in—the creation of his ranch house on a thousand rugged acres in the West. "In all reality, he was the general contractor on the thing," says Keaton's builder, Terry Baird.

For the past fifteen years or so Keaton, of course, has been working in a somewhat different vein, making his name as a film actor in roles that range from the unabashedly goofy (*Multiplicity*) to the Shakespearean (Kenneth Branagh's *Much Ado About Nothing*). In between he played the manic bioexorcist in *Beetlejuice*, the psychopathic tenant in *Pacific Heights* and the caped superhero in the first two Batman films.

When he's not working, Keaton is apt to head inland and north, into the wider spaces of the once wild West. His ranch is located amid enormous vistas and archetypal wildlife, from rattlesnakes to buffalo. The fishing is incomparable, skiing is near, and there's enough riding terrain to exhaust the most energetic horse. In short, it's a perfect place for a man who spends too much time in movie studios and on freeways to unwind.

"I wanted it to be comfortable, number one," Keaton says. "I wanted something that fit with the surroundings but wasn't overly 'done' in terms of a western feel." He also wanted a place that would be large enough to accommodate his extended family—including his six siblings and their families as well as his year-round staff





Interior designers Helen Kent and Julie Iverson used some of Keaton's Native American pieces in the rooms. An Indian figure in the living room joins Navajo rugs and a reproduction birch-bark canoe. An antique sled serves as a low table. Pindler & Pindler checked fabric.


SITTING BULL
CINEMASCOPE



ABOVE: Warmed by a fireplace of Chief Joseph stone selected by the actor, the dining room/kitchen is a favorite gathering place for friends and family. A Colonial design inspired the checkerboard floor stencil. Over the table is a whimsical iron chandelier that Keaton found.

of ranch hands—yet small enough to be inviting when he spent time there alone. A manageable size was key. "I don't like those big cavernous lodgey-type places—they're very lonely."

The house that architect Candace Tillotson-Miller designed seems both rambling and contained—a perfect setting-out point for fly-fishing forays and long horseback rides (several of the actor's horses summer at the ranch, spending the rest of the year in California). The architect aimed for a more elegant version of the log houses that are prevalent in the area. The wide porch allows a quick transition between the interior living space and the outdoors—an important consideration for a client who's such an avid outdoorsman that, when he talks about his house, he praises its mudroom, a space with ample closets for fishing rods and skis, almost before he mentions anything else. Best of all, in Keaton's view, the size is right. "It's not a small house, but it doesn't seem like a big house."

Above all, the feeling is casual, and Keaton fits right in. He favors cowboy boots, flannel shirts and jeans and, when indoors, projects a cowboy's restlessness; you sense that he'd much rather be spending his time outside. His place is rustic and decidedly unfrilly—"the kind of house you can walk into with mud on your feet," as Terry Baird puts it.

The Far West has always held an allure for the actor, whose latest movie, *Desperate Measures*, will be released this summer. He grew up in a suburb of Pittsburgh, then moved to California in his early twenties to break into show business. Los Angeles

OPPOSITE: A log bed covered by a Pendleton blanket occupies the master bedroom. An antique fly rod case leans against an old trunk. The rugs are Navajo. The plaid pillow and bed skirt fabric is from Ralph Lauren, as are the club chair and ottoman and their fabric.

may be western and even wild, in its way, but it wasn't exactly the Wild West he'd had in mind. In the 1980s, after such early successes as *Mr. Mom* and *Gung Ho*, he headed north to look for acreage. "I'd been cruising for land for years," he says.

His search turned out to be almost comically exhaustive, with Keaton tramping through one property after another. "I would take real-





ABOVE: Not far from the house is an old homesteader's cabin that Keaton moved from a nearby property and, with Baird and architect Durward Sobek, reassembled on its present site. "We added the porch, a kitchen and a bath," says Baird. It's now used as a guesthouse.



RIGHT: Kent and Iverson found the hutch in the kitchen as well as the old cooking utensils and had many of the light fixtures rewired. Craftsman Bill Moore forged the ironwork and hardware throughout. Much of the furniture belonged to the cabin's former owner.

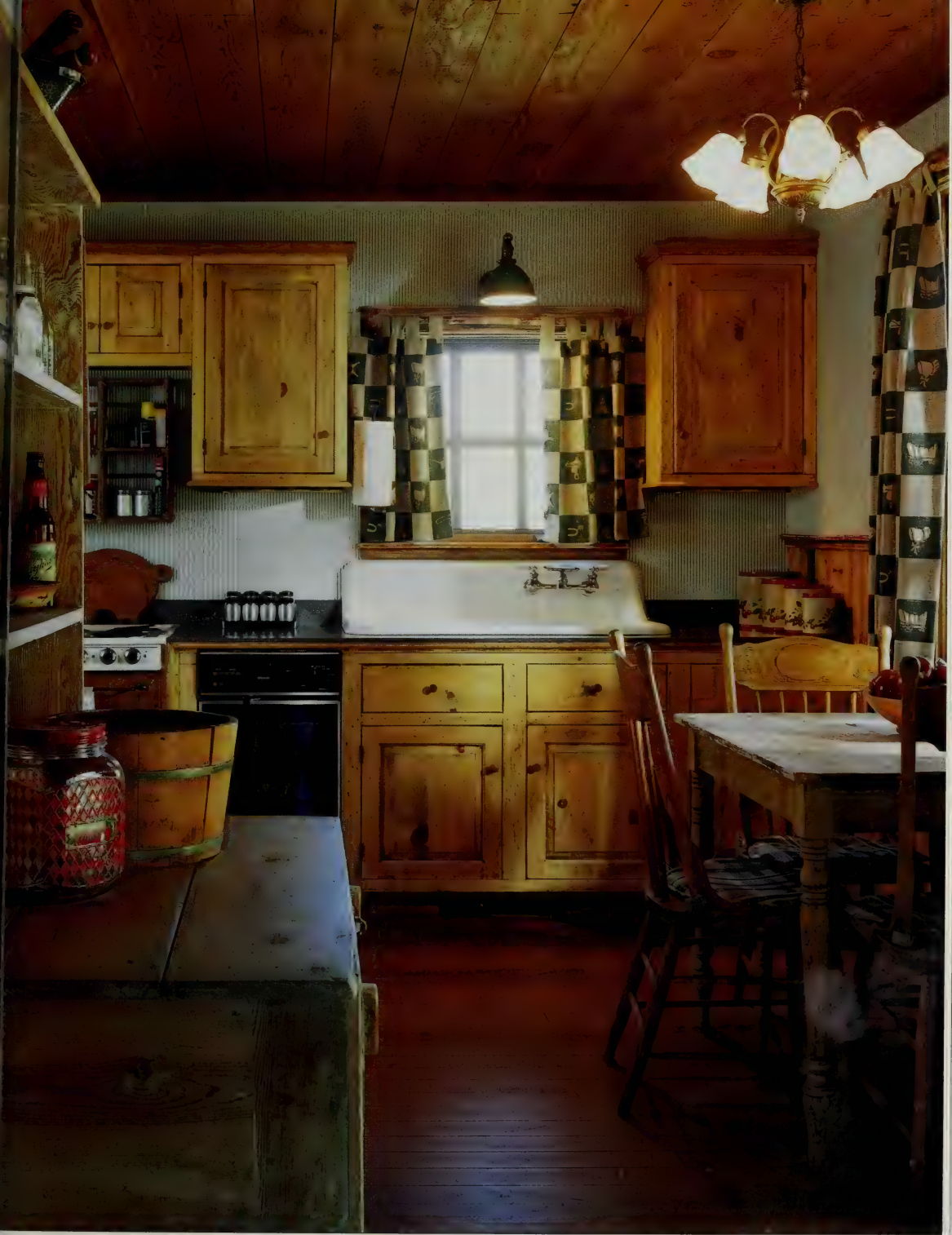
tors to places they didn't know were there," he recalls. Destiny also played a hand. "Ever since I was a small, small, small kid I've always felt like I kind of belonged here." He remembers fixating on a photograph of a western landscape when he was eight. Beneath the picture, in tiny letters, were printed the names of the county and state it depicted. It was only after he'd found the property he wanted and was signing the purchase papers that he realized he was buying a piece of the same landscape that had inspired him so long ago.

After he bought the land, Keaton spent time there, sleeping in a tent, his pickup truck or whatever was at hand, while he pondered the kind of house that might suit him best. When Baird, who specializes in restoring and relocating old structures, from homesteaders' cabins to sheepwagons (see *Architectural Digest*, June 1996), suggested that Keaton take a look at an old cabin he'd redone, the actor liked it right away. Baird calls cabin life "perfect, basic living," and Keaton agreed. They soon happened upon an old homesteader's cabin on a nearby property. As Baird remembers it, "Michael traded a hay shed for the place." Baird and Keaton took apart the cabin and, with architect Durward Sobek, reassembled it on its present site.

The one-bedroom cabin suited Keaton fine for several years. But then, with his visits lasting longer and more and

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OPPOSITE: "The kitchen was a challenge," notes Kent. "We combined contemporary appliances with an old sink." An antique table and chairs are by the window. Baird distressed the floors, of vertical-grain fir, to look original to the structure. Corian countertops.





ABOVE: Old photographs of Yellowstone hang in the loft bedroom. Keaton and Baird designed a dormer roof to give height to the space. "I told Michael if he ever quit the movie business he'd make a hell of a builder," says Baird. Kravet bed fabric. Duralee drapery fabric.

IT'S A PERFECT PLACE FOR A MAN WHO SPENDS TOO MUCH TIME IN MOVIE STUDIOS.

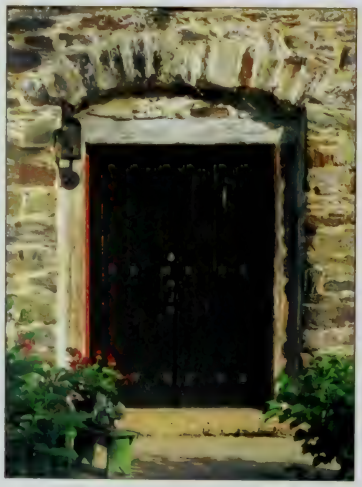
OPPOSITE: A willow love seat is on the cabin's front porch, where guests can relax in summer. Before he constructed the main house, Keaton lived in the cabin for about five years. "Building a house is so much more than building a house," he says. "It's basic. It's shelter."

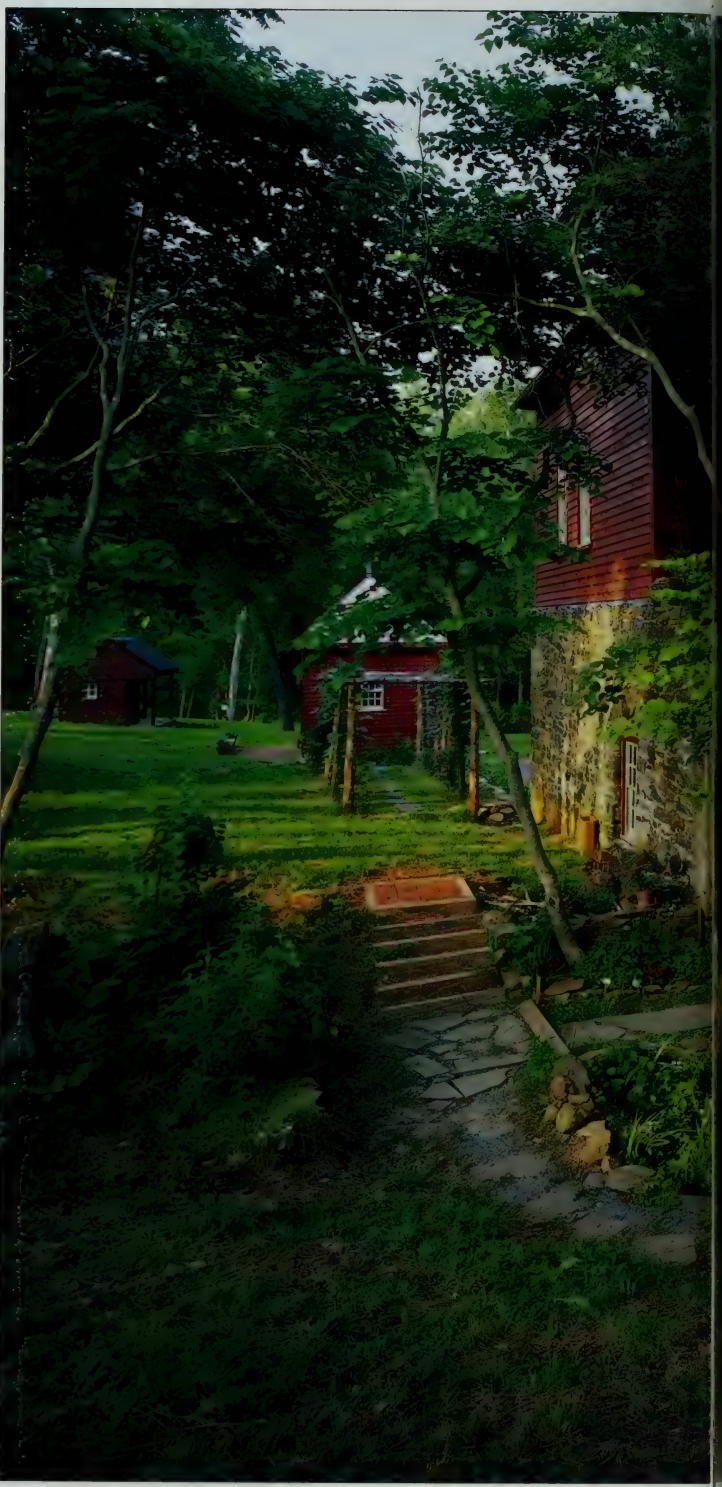


NEW LIFE AT WALKER'S MILL

A RESPECTFUL ADAPTATION OF A VIRGINIA LANDMARK







"I was aware of the problems but knew that it would make a wonderful place to live and work," says architect Henry J. Browne (top, with his wife, Susan) of the 1783 mill he recently restored in Keswick, Virginia. ABOVE: The original double-layered entrance door.



Architecture by
Henry J. Browne, AIA
Text by Jennifer Kramer
Photography by Ron Blunt

When Thomas Jefferson set out from his beloved Monticello in Charlottesville, Virginia, for his inauguration in Washington, D.C., he had cornmeal on his mind, among other things. It was November 24, 1800, and (according to recently published journals) he stopped his carriage on Fredericksburg Road at Walker's Mill, built by Thomas Walker, Jefferson's guardian and one of Albemarle County's largest landowners.

Today the mill stands fresh and sturdy, a superb example of adaptive restoration by owner Henry J. Browne, who had his eye on it for half a lifetime. Yet the fact that he found the 214-year-old structure standing at all is something of a miracle. During the Civil War mills were routinely burned to inflict economic hardship. Walker's Mill most likely was spared because it supplied meal to a nearby hospital where both Union and Confederate soldiers, wounded in the battles of Second Manassas and Brandy Station, were taken.

"The 1875 Peyton Map of Albemarle County showed sixty-nine working mills," says K. Edward Lay, a professor of architecture at the University of Virginia, who has spent much of his career documenting the county's historic structures. "A hundred years later a study we completed showed only eight

Walker's Mill, as the stone-and-clapboard structure is known, was built by Thomas Jefferson's guardian Thomas Walker. The butterfly arbor leads to the office. To the left is a tool shed, which sits by the creek that transverses the property and once powered the wheel.

remaining, none of them active. After their function faded, mills were often left to crumble or washed away in floods; the concept of adaptive uses for them is really quite recent."

But for Browne, a restoration architect and preservationist in the Mid-Atlantic region, the idea to adapt Walker's Mill was decades old. (Among his credits is restoration consultant for the Lincoln and Jefferson memorials and the project architect for Meeting Street in Charleston.) As a young architecture student at UVA he'd often head to Mary Washington College—the closest women's school to Charlottesville—in Fredericksburg, and, with his keen eye for old buildings, he always admired the mill en route. In the 1960s he even attempted to buy it. Then one bleak January day in 1991 Browne was again on his way to Fredericksburg, where he has done a great deal of preservation work. There, sticking out of the vegetation, which by this time just about obscured the mill, was a For Sale sign.

"I pulled over and thrashed through the multiflora roses, ripping my twill trousers," he recalls. "The mill was clearly suffering the ravages of time, but all the important structural aspects were intact." He hid the For Sale sign and started the process of acquiring the stoic structure.

As a seasoned restoration architect, Browne knew how difficult it might be to get the approvals to modify the historic building. Rather than encounter endless red tape, he gathered a roundtable of key representatives from the coun-



Browne added a glass wall to enclose what is now the great room. By identifying the size of pickets from joints notched into the original stair opening, the architect was able to re-create the missing staircase. Beannie, an Amazon parrot, is perched in the niche at right.



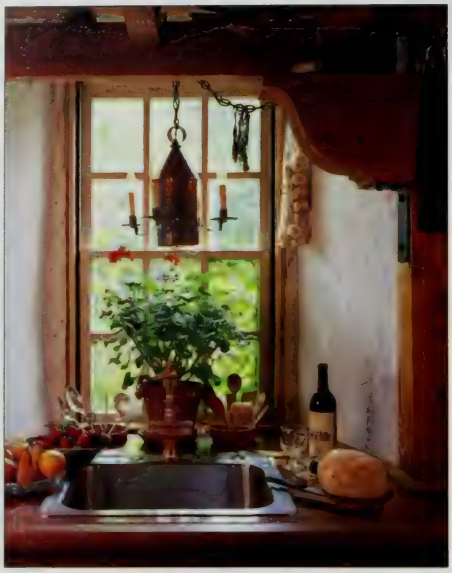
"THE MILL WAS CLEARLY SUFFERING THE RAVAGES OF TIME, BUT THE IMPORTANT STRUCTURAL ASPECTS WERE INTACT."

ty—Zoning, Health, Building, Fire—and the Virginia Department of Transportation. Together they reached a consensus: The mill should be saved, and they gave Browne their blessing.

One more hurdle, perhaps the most serious, had to be cleared. Walker's Mill was listed as sitting in a flood plain, which would have ruled it out as a residence. Browne studied the plaster where the walls meet the stone floor and found it to be original. It revealed that the mill had never flooded in its entire history, but he had to prove it. A less experienced or less passionate buyer might have begged out (eight previous deals had fallen through), but Browne organized an engineering survey of the Southwest Mountains watershed, using a computer program developed by a professor at UVA. The study demonstrated that, although the building was near substantial water, it was definitely not in a flood plain. In fact, in September 1996, when Hurricane Fran struck Albemarle County, water coursed through the old sluiceway, the original diversion ducts did their duty, and Howard's Creek, which runs alongside the mill, never crested its banks.

Two and a half years later the mill stands resurrected. "This is as fine an example of adaptive reuse as I know," comments Jim Wootton, curator of Ash Lawn–Highland, the nearby residence of President James Monroe. Wootton

BROWNE'S MOST DRAMATIC ADDITION WAS THE GLASS WALL, WHICH CREATES A FLOW BETWEEN THE INTERIOR AND EXTERIOR.



"A sabbatical in Italy thirteen years ago, followed by yearly visits, convinced me that one lives more peacefully when surrounded by ancient material and history," he says. LEFT: Browne built a kitchen sink into a windowsill below the stairs.

sat on the awards committee of the Thomas Jefferson Branch of the Association for the Preservation of Virginia Antiquities, which in 1994 gave Browne an award for his work at Walker's Mill. "He maintained the integrity of the original mill floor without dividing it and created a delightfully habitable space."

What is most striking about the renovation is the harmonious blend of past and present without any puffery. "It's not a

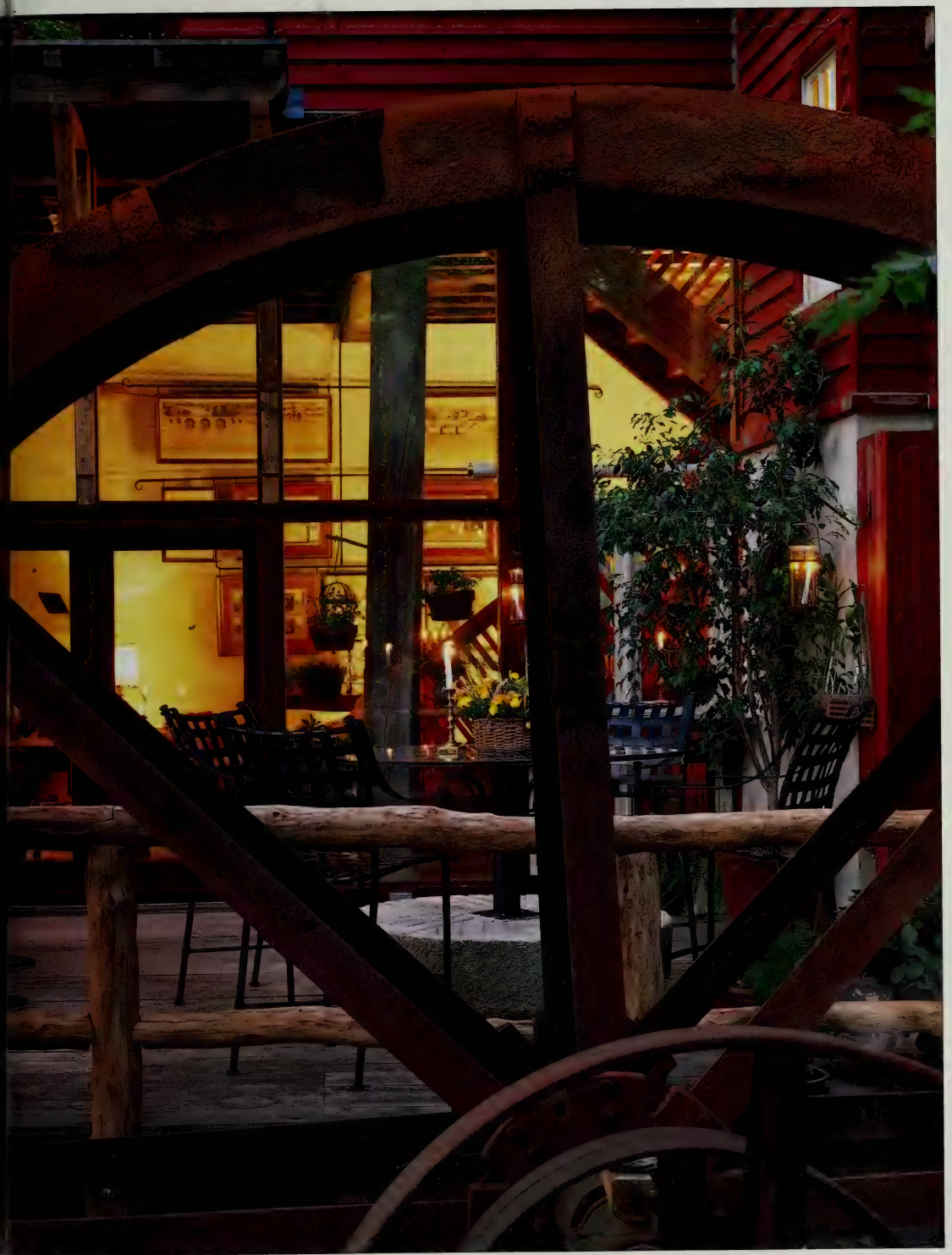
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ABOVE: **"Corn to be ground was carried up here and then poured into wooden chutes. You can still see the holes in the ceiling of the great room below." Over the master bedroom door is an 1860 portrait of Napoleon by S. Castro.**



RIGHT: **The waterwheel—made in Hanover, Pennsylvania—dates to the turn of the century and measures 18 feet in diameter. Browne used two of the grindstones for a table base. The oak deck's barstools and chairs are by Woodard.**







Interior Design by Ron Hefler
Text by Christopher Finch
Photography by Charles S. White

HOTEL SAN YSIDRO RANCH

FRESH LOOK FOR A FABLED SOUTHERN CALIFORNIA RETREAT

From Coronado to Eureka, travelers can find many lovingly maintained hostelries that preserve fragments of California's past. None is richer in history, however, than San Ysidro Ranch, which occupies five hundred and forty acres overlooking the Pacific Ocean in the wooded foothills of the Santa Ynez Mountains in Santa Barbara.

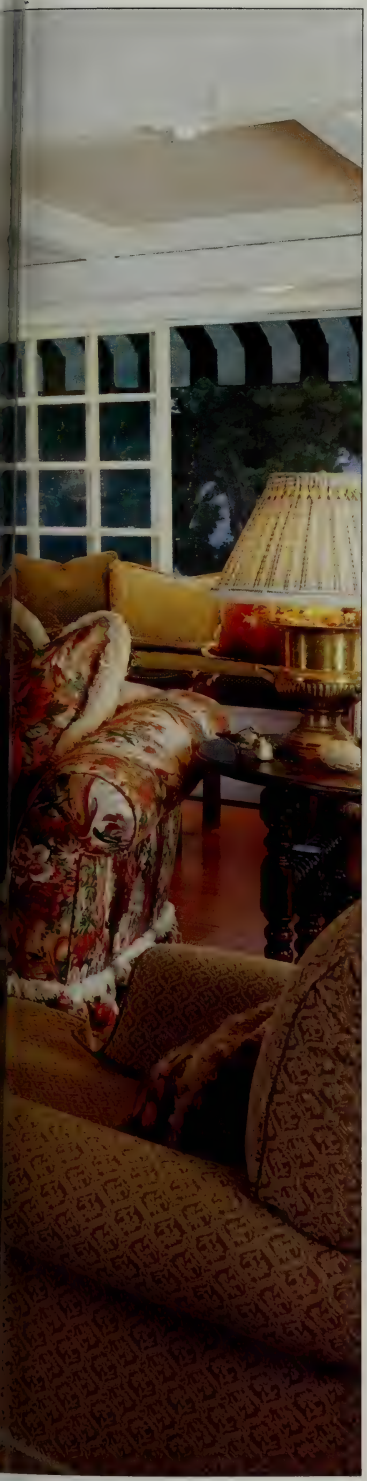
"San Ysidro," says designer Ron Hefler, who recently oversaw an extensive renovation of the ranch, "is a retreat rather than a resort—a place you go to to get away from everyday life, to enjoy seclusion and to be in touch with nature and tradition."

The setting, with its jasmine-scented gardens, cobbled pathways and panoramic views, would be reason enough to visit San Ysidro. It is the sense of history, though, that makes the ranch special—a sense that is all-pervasive from the moment guests enter the century-old clapboard hacienda to register.

San Ysidro has welcomed paying visitors since 1893, but the ranch goes back even further. The original adobe, still in use as a private dining room, was built in 1825 and has been designated a Santa

Nestled in the foothills of the Santa Ynez Mountains in Santa Barbara, California, San Ysidro Ranch has been welcoming guests since 1893. The 540-acre property recently underwent a three-year renovation. LEFT: A stone path borders the terraced wedding garden.


WINSLOW HOMER



"We wanted to create a casual, inviting atmosphere in the spirit of the ranch," says designer Ron Hefler. LEFT: The lobby also serves as an informal living room for guests. The ottoman is covered in Clarence House leather. Armchair fabric from Cowtan & Tout.

BELOW: Candlelight illuminates the oldest structure on the ranch, an adobe building from 1825 that houses a private dining room that seats 12. The stone walls, fireplace, beams and trusses are original. An antique Aubusson tapestry, used as a tablecloth, is from Aga John.



Barbara County Historical Landmark. By 1870 the property had become famous locally for the oranges introduced by Colonel Bradbury True Dinsmore. Later, John Harleigh Johnston turned the property into a full-scale citrus ranch. It was Johnston who, in 1889, erected the massive stone structure that now contains the highly regarded Stonehouse Restaurant and the more casual Plow and Angel Pub.

In 1893, at a time when the area was becoming a haven for wealthy easterners, Johnston built eight cottages and opened the property to guests. The Johnston family ran the ranch until 1935; during most of those years it was both working orchard and resort.

In 1935 San Ysidro was bought by hotelier Alvin Weingand and British-born film star Ronald Colman. It was then that the ranch became a favorite retreat for members of Hollywood's elite, including David Niven, Jean Harlow, William Powell, Merle Oberon, Fred Astaire, Gloria Swanson, Bing Crosby and Groucho Marx. On August 30, 1940, at one minute past midnight, Vivien Leigh and Laurence Olivier were married in San Ysidro's wedding garden, with Katharine Hepburn and Garson Kanin serving as witnesses.





LEFT: Kennedy Cottage is named for John and Jacqueline Kennedy, who honeymooned there in 1953. Scalamandré sofa pillow fabrics. Sofa and armchair fabric, Brunschwig & Fils. Striped chair fabric, Hinson & Company. Century Furniture screen.

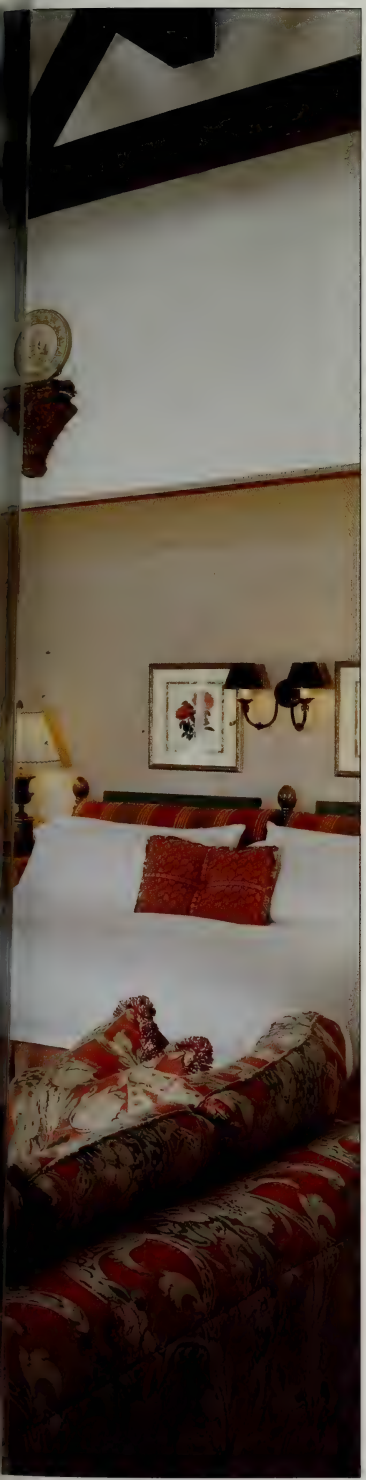
"The objective," explains Hefler, "was to complement the status of a resort famous for its literary and social histories." ABOVE: The west bedroom in Kennedy Cottage. Kravet armchair fabric. Bed skirt fabric, Brunschwig & Fils.

If Colman made San Ysidro a magnet for the movie crowd, Weingand—who became a state senator—pulled in politicians, including Richard Nixon, Adlai Stevenson and Hubert Humphrey. John and Jacqueline Kennedy spent a portion of their 1953 honeymoon in Hillside Cottage, a century-old stone structure that has since been renamed Kennedy Cottage.

The ranch has also been a favorite with writers seeking seclusion. John Galsworthy, Somerset Maugham, Aldous Huxley, Sinclair Lewis and Ogden Nash make up a partial list of literary guests. And countless film scripts were drafted at San Ysidro—*The African Queen*, for one, which John Huston completed during an extended stay.

Colman died in 1958, and Weingand continued to run the ranch until 1965, when it was sold. It then entered a bleak period, marked by neglect and litigation, from which it was rescued a decade later by James Lavenson, formerly president of the Plaza hotel in





LEFT: In Willow I, which opens onto a wraparound deck, Hefler installed new architectural elements—beams, windows, French doors and a fireplace—to add light and character. Sofa, club chair and drapery fabrics are from Kravet. Aga John rug.

BELOW: A view from the terrace of Oak Cottage takes in a sweeping lawn that fronts Magnolia and Outlook cottages. Many of the oaks, magnolias and sycamores were planted between 1840 and 1893, when San Ysidro was a citrus ranch.

VIVIEN LEIGH AND LAURENCE OLIVIER WERE MARRIED IN SAN YSIDRO'S WEDDING GARDEN.



New York. Through hands-on management, Lavenson and his wife, Susan, began to restore San Ysidro's reputation.

In 1987 the Lavensons sold the ranch to Claude Rouas and Bob Harmon of Auberge Associates, who decided to upgrade all of the resort's facilities. The renovation entered its final phase when Janis Clapoff became manager and asked Ron Hefler if he would be interested in redesigning one of the cottages. Hefler had been a frequent guest at the ranch since the sixties and jumped at the chance, requesting the opportunity to work on the cottage known as Canyon I, where he often stayed.

In the Colman/Weingand days, cottages had been decorated in what one publication described as English country style. Later attempts to "improve" the property resulted in improbable idiomatic mélanges in which saltbox Colonial was asked to coexist with dude ranch western.

"My aim," says Hefler, "was to evoke a European country feel but with an American inflection and an emphasis on the kind of comfort and service that people expect today—always keeping in mind, of course, the ranch's history."

Hefler and his design associate, David Graham, decorated Canyon I in a style that is eclectic and harmonious at the same time, combining antique and vintage elements with modern conveniences. Management and the owners were delighted with his approach, and Hefler was asked to take on the upgrade of the entire ranch, including the hacienda, the Stonehouse Restaurant and other public buildings, in addition to

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ARCHITECTURE

CUBISM FOR THE COUNTRY

CONTEMPORARY VOLUMES RISE FROM A LONG ISLAND FIELD



Architecture by studio a/b
Text by Paul Goldberger
Photography by Paul Warchol

In designing their own house on a stretch of farmland on Long Island's North Fork, architects Hideaki Ariizumi and Glynis Berry composed the cedar- and aluminum-clad forms—a "collage of planes," as they describe it—to express the interior volumes and floor plan.

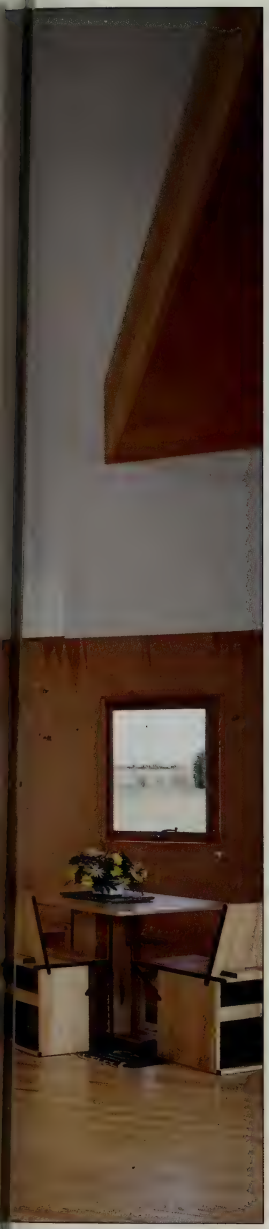




A wide-open Long Island field, near water but not on it, at the edge of a small village whose buildings are visible only at a distance. A site like this offers a terrifying freedom to an architect: With no strong context, anything seems possible, so where to begin? The one thing Hideaki Ariizumi and Glynis Berry knew when they started to design a house for themselves was that they wouldn't seek refuge in either the farmhouse vernacular or the Shingle Style, two routes other architects have chosen as a way out of the How-to-Build-in-the-Middle-of-a-Field Dilemma.

"The problem was what to do with a flat piece of land," says Berry. "The site was so much the same all around that we had to think in terms of creating a different kind of environment rather than just reacting to the environment."

And thus emerged a house of striking sculptural presence. Look first, and you see corrugated metal, unfinished wood, sections jutting out at unexpected angles and trapezoidal windows. Look again, and you see more familiar rectangular windows, even a double-hung one, shed roofs and lots of shingles. Still, the

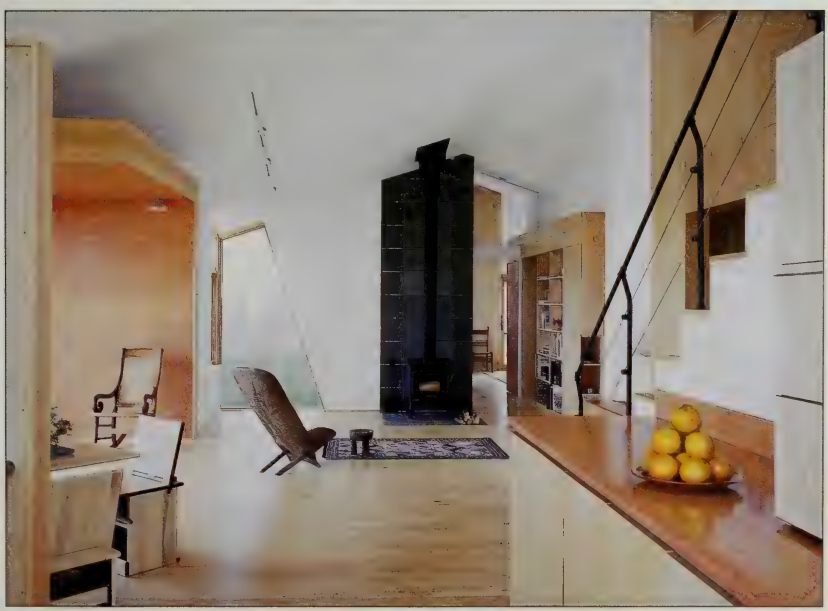


ABOVE: The main living area is off the entrance hall, at left, which is the base of a three-story tower. Nearly all of the furniture was designed by Ariizumi and Berry, and most, including dining chairs that can be transformed from boxes to seating, is fitted with storage space.

BELOW: The elevated south deck extends the living area, "softening the distinction between inside and outside," notes Berry. The corrugated aluminum canopy is an exterior version of the birch plywood L formation designed to "calm the corner and reinforce the framed view."



"It's no simple cube," Ariizumi says of the living area. "It's an amorphous, fractured, spinning space." BOTTOM: A canted floor-to-ceiling window is on one side of the slate hearth wall; on the other, built-in cabinetry and a Plexiglas transom lead to a bedroom. The kitchen is in the foreground.

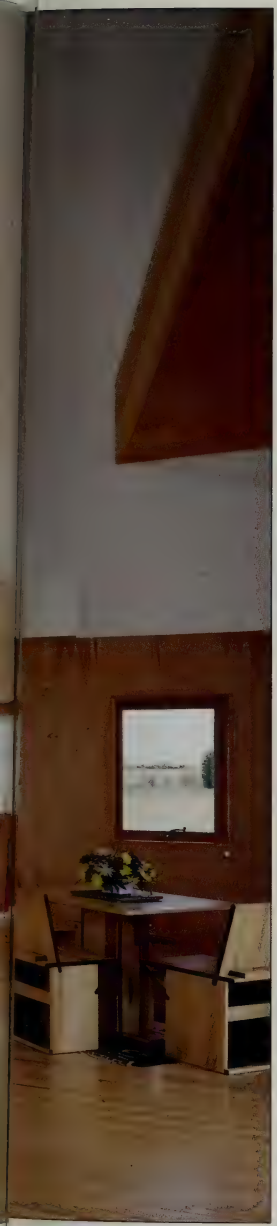




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Above: On the second floor of the tower is the master bedroom, which opens to the attic; the steps edging the wall cabinets also ascend to the roof deck. The windows, the lowest looking out to the living area, "invite exploration and prod us to think about the larger context," Berry says.

The structure uses a standard framing system and ordinary industrial/farm materials, from which, Ariizumi comments, "we extracted maximum flexibility." RIGHT: The kitchen deck is part of the east façade, whose other protruding element is the master bath window.





house represents no real collision of architectural cultures. Its angular design is an essay on space, light, texture and the connections between indoors and outdoors, themes that have preoccupied architects of country houses from the beginning. The seemingly discordant forms exist not to startle us, or separate us from traditional ideas of comfort, but to bring us to serenity by another path. The spaces inside come out of a belief in the value of architecture as part of the search for equilibrium.

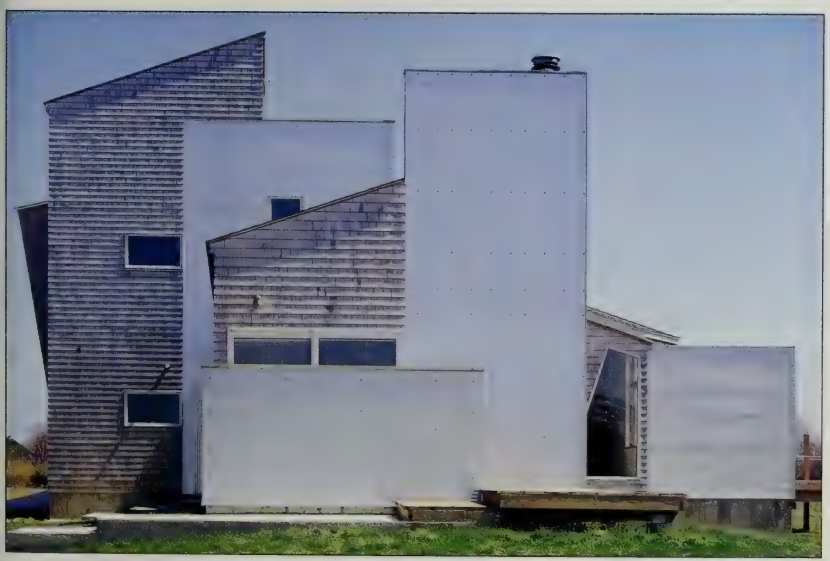
The starting point for the design—and the leitmotiv throughout—is a series of walls, planes and floors intersecting at ninety-degree angles. "We wanted to capture inside space for outside as well as the reverse," Ariizumi says. "The open L is the generator, and I think of this house as one big space, with the various Ls branching out from it, almost in a spiral." Functioning like a series of standing folding screens, the Ls are part partition, part invitation. Together they yield a floor plan that is somewhat Miesian in its elegant, geometric simplicity—a neatly balanced pinwheel.

Why is it, then, that the exterior form is so much more assertive than the spaces it envelops? That was their aim, say the architects, who are at pains to dissociate themselves from the deconstructivist style to which the house bears superficial resemblance. "Our intentions are not the same—clashes and crashes do not interest us," remarks Ariizumi, an architect of quiet intensity. Born and educated in Japan, he spent the first part of his career there, coming to New York City in 1988. He worked as an associate of architect Steven Holl's and since 1992 has practiced on his own with Berry, who is also his wife, as studio a/b.

"We're closer to phenomenological architects, those involved with spatial experience," explains Berry, an urban planner and designer from Massachusetts who studied and practiced architecture in Japan for three years. Despite the marked activity of the exterior massing, a strong Japanese influence prevails inside the house. The rooms are sparely furnished and simply fin-

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LEFT: The west elevation, where the guest bedroom deck is a walled enclosure, best illustrates the house's intricate massing. The cedar shingles, which change tone depending on the moisture in the air, will weather to a silver gray, creating a more subtle contrast with the metal.

THE ANGULAR DESIGN IS AN ESSAY ON LIGHT AND OTHER THEMES COMMON TO COUNTRY HOUSES.

HOMESTEAD STYLE IN WYOMING

ELIZABETH AND FELIX ROHATYN'S HIDEAWAY ON THE GREEN RIVER

Architecture by Carney Architects
Interior Design by William Hodgins, ASID
Text by Verlyn Klinkenborg/Photography by Roger Wade





ABOVE: "It's large, but it has the simplicity and warmth of an American country cabin," says Boston-based designer William Hodgins, who, with local architects John and Nancy Carney, created a log house on a Wyoming working ranch for Elizabeth and Felix Rohatyn.

The Green River rises in a pair of glacial lakes set high in the Wind River mountains of Wyoming. Many hundreds of miles downstream, near the Arizona border, it becomes the Colorado River when its waters merge with the San Juan. But even a few miles from its source, where it arcs through the Carney Ranch, past a house built by Elizabeth and Felix Rohatyn, the Green is already an ambitious stream, broad-stemmed, smooth-flowing, bordered thickly by willows whose browse feeds a heavy population of moose. The Carney Ranch lies in a high, light-filled basin beneath the western slope of the Wind River mountains, where summer is an abrupt season, and the Rohatyn house rests at the



outer edge of the ranch's enclave of corrals, houses and barns, a newcomer that looks as though it were meant to be here. The house belongs to the river, which adds its complicated light to long summer evenings, and it belongs as well to the grasslands, an effect that is heightened by the looming presence of an old haymaking implement called a beaver slide.

The Rohatyns are, of course, two of New York's preeminent citizens, their lives utterly intertwined with the city's financial and philanthropic worlds. They have played major roles in New York's very fiscal survival, during the 1970s, and, more recently, in education and the arts. And yet, as Elizabeth Rohatyn says, when they're in Wyoming their pleasures are rural pleasures. "We both

"Our priority was open access to the extraordinary views of the landscape," explains Felix Rohatyn. "We wanted the interior to be as un-chichi as possible." ABOVE: The great room, which is in the main wing of the residence, contains both the living and dining areas.





Opposite: Flattened pine logs form the walls of the dining area, as throughout the first floor. "They aren't the shiny orangy yellow of many log cabins," says Hodgins. "They have a softer, slightly driftwoody look." Larsen carpet; Profiles table; Manuel Canovas check.

Above: "The kitchen isn't on the sunny side of the house," Hodgins points out, "so we made it brighter by installing blue-and-white tile, whitewashing the ceiling and painting all the cabinetry yellow." Denim bench fabric from Schumacher; Country Floors tile floor.

love to fish, and the siting of the house was very important because I love to watch birds. There's much less bird activity away from the river than there is right along its banks."

Boston-based designer William Hodgins has worked with the couple on two New York apartments, their house in Southampton and their Wyoming house. "It's away from the world," he says of the Carney Ranch. "They live very busy business and social lives in New York and in Southampton. This is a wonderful place to escape to. And the spaces allow privacy both for the guests and for the Rohatyns."

The architects of the house, John and Nancy Carney, have been summer visitors to the ranch for many years. John Carney's parents bought the property from descendants of the original homesteaders some thirty-five years ago, and his brother Pete manages part of the ranch, which pastures cattle in the summer. John's parents still have a house there, which he designed when he was just a teenager. His mother is also Elizabeth Rohatyn's sister.

In the layout of the ranch's buildings, as well as in the architecture and interior design of the Rohatyns' house, a kind of quiet homage is being paid to the homestead tradition. "We wanted it to be consistent with the surrounding ranch in terms of the exterior, materials and overall balance," explains Felix Rohatyn. "It's a new house—we can't make it into a homestead cabin—but as it ages, and it will do so quickly, it will be sympathetic to the rest of the compound."

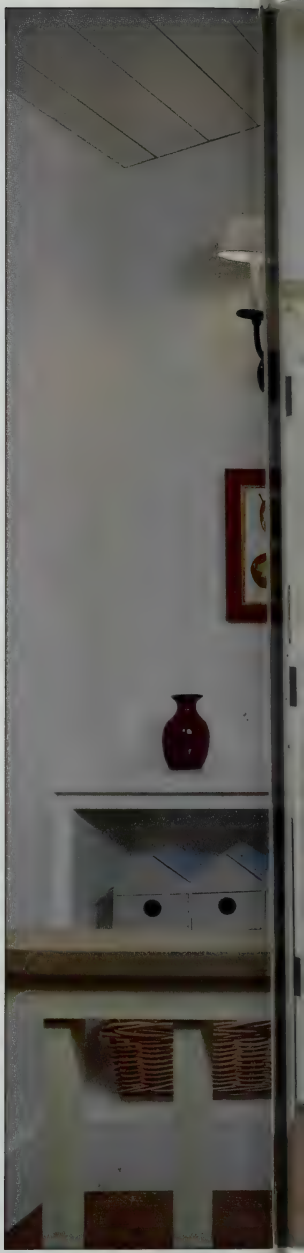
The objective for William Hodgins and the Carneys was to adapt the rough-hewn look of log homestead buildings to the needs of the Rohatyns, whose lives are anything but rough-hewn. "These are not western people," Nancy Carney says. "They love the country. But they're not trying to re-create something they're not. This is a family retreat, not a show house." William Hodgins agrees. "The Rohatyns were emphatic that this was not to feel like an important place. In some houses you feel like you have to be wearing a dinner jacket. Not here."

The modesty of that attitude is reflected even in the placement of the house, which, instead of occupying its own grand site, is grouped near other ranch houses along the river, to keep as much open space as possible. Site clustering has grown more popular over the last few years for ecological reasons, but it also acknowledges a fact that settlers in this harsh country clearly understood: It is simply more



"I love a muted palette," says Elizabeth Rohatyn, "sand tones, canvas fabric, hemp carpets." RIGHT: The master bedroom has whitewashed log walls "to differentiate it from the rest of the house," says Hodgins. Stark carpet; Richard Mulligan table.





LEFT: The master suite sitting room overlooks a pasture where an old beaver slide still stands ("The ranch is a virtual museum of antique farm equipment," observes Nancy Carney); beyond is the Wind River Range. Drapery fabric is from Travers.



practical to group buildings and corrals on a working ranch like this one than it is to disperse them, and it also creates a sense of security, which is not entirely illusory when snow begins to drift over the fences in the dead of winter.

At this altitude, and in such open, windswept country, the overwhelming element is light, especially in the summer, when the sun hangs high in the north. "We felt that we could never bring in too much light," says Hodgins, "but we didn't want to install an expanse of sliding doors; we wanted to stay within the ranch tradition." To that end, windows were cut into the slope of the roof over the great room, which contains both the living and dining areas, and the ceiling was painted white. "Dur-

A small guest bedroom is one of three off the second-floor landing. "We pushed, pulled, hauled and tucked to keep the house under five thousand feet," says Felix Rohatyn, "but it also had to be big enough so our children could visit." Pottery Barn lamp at rear.





"AS THE HOUSE AGES, AND IT WILL DO SO QUICKLY, IT WILL BE SYMPATHETIC TO THE REST OF THE COMPOUND."

ing the daytime you never have to switch on a lamp," notes Hodgins, "and when it snows, the light reflects off the ceiling."

As for the materials, Hodgins opposed lacquered logs ("too Rodeo Drive"), opting instead for hushed flat tones on hand-adzed logs, which are complemented by sandstone countertops and floors in the great room. At times the interior seems to contain the soft light of the ocean—an effect wrought by the subtlety of Hodgins's interior rather than the occasionally brittle light of the Rocky Mountains.

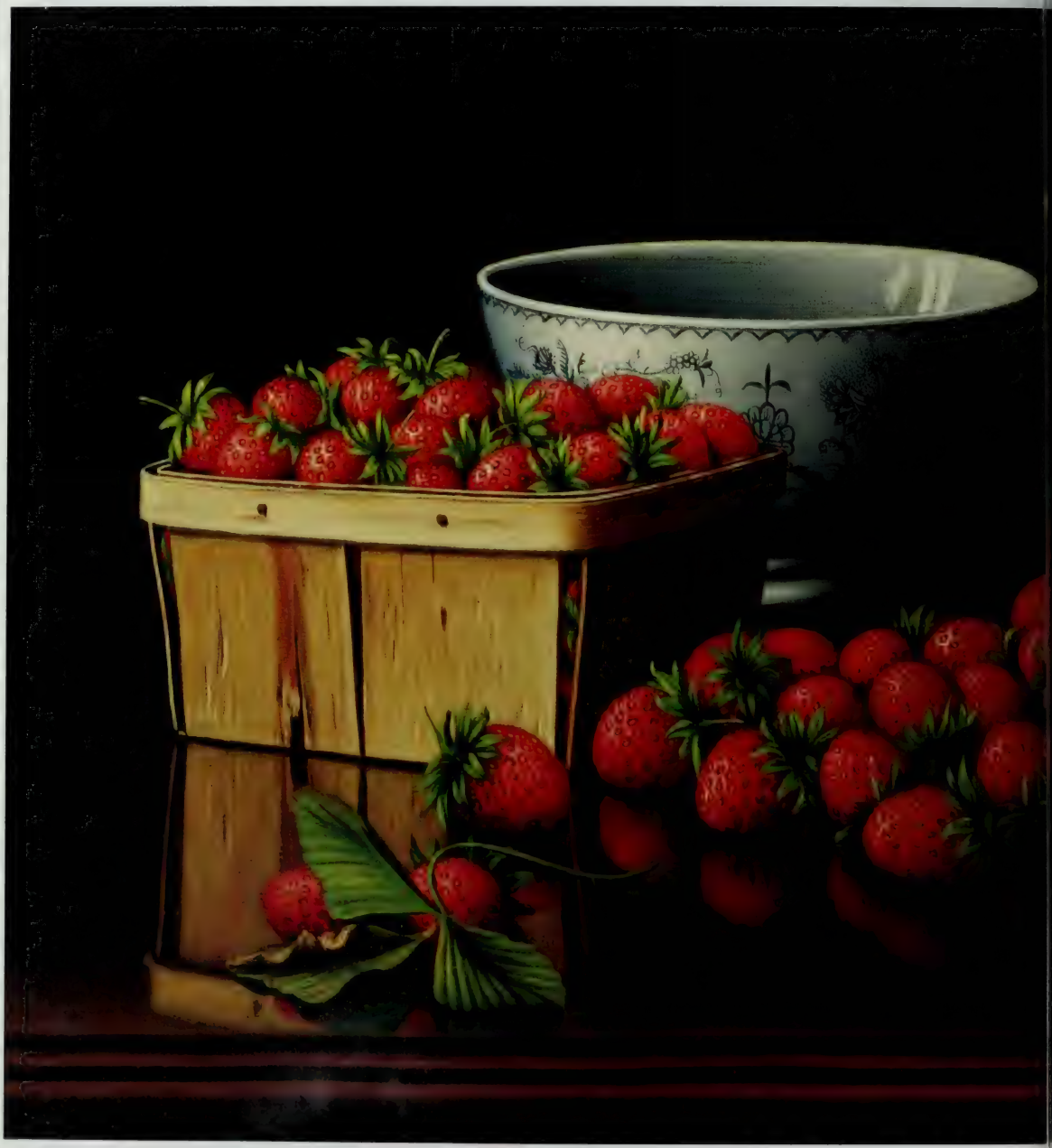
The overall hallmark of the house is an elegant but low-key practicality visible in all the details—from the rag-rug carpet on the stairs to the old-fashioned "bombproof" linoleum in the kitchen—and in the very human utility of its design. The Rohatyn house has been standing for only a year, and yet it already invites the seamless integration with the outdoor life of a working ranch. □

The screen porch looks onto the original 1930s homestead, at right, and the 1940s barn, which still stables horses. "We often have breakfast here," says Felix Rohatyn. "To see a moose and her calf across the river is quite something." Osborne & Little solid fabric; Stark carpet.

ART

EARLY AMERICAN STILL LIFES

LUSH EVOCATIONS OF A NATION'S ABUNDANCE



By Ann E. Berman



Perhaps no image so eloquently conveys the optimistic spirit of nineteenth-century America as the fruit still-life painting. Arrangements of fresh flowers were equally charming and paintable, but fruit, with its close connections to domestic life and its symbolic associations with fertility and plenty, held a special place in the nineteenth-century world. The subject proved inexhaustible and versatile, going well beyond the theme of agricultural bounty to illustrate a variety of artistic and philosophical concerns. From the cool Neoclassical arrangements of the 1820s to the startling trompe l'oeil close-ups of the 1890s, every melon and berry tells a different story.

Still-life painting itself goes back thousands of years. First practiced by the ancient Greeks, it was brought to a zenith by seventeenth-century Dutch painters, only to fall from favor in eighteenth- and early-nineteenth-century America. When in 1827 a critic reviewing the second annual exhibition of New York's fledgling National Academy of Design listed ten categories of painting in descending order of aesthetic importance, still life was number eight—just above sketches and copies. Considered to lack the nobility of history painting and the purposefulness of portraiture, still life languished in the New World, attracting neither patrons nor exhibition venues. It is therefore doubly remarkable that between 1812 and 1822 Raphaelle Peale, a son of Philadelphia portrait painter Charles Willson Peale, painted some of the greatest still lifes the country has ever produced. His exquisite depictions of perfect, unblemished fruit displayed on tabletops or in pierced porcelain baskets were emulated by his uncle James Peale and various Peale brothers and cousins, but Raphaelle's particular magic could not be duplicated. His compositions are rhythmic and balanced—rather like the best Neoclassical Ameri-



LEFT: *Still Life with Strawberries*, Levi Wells Prentice. Oil on canvas; 12" x 18". In the late 1880s Prentice moved to Brooklyn from upstate New York, where he had been a landscape painter. Living in the city, he switched to still lifes and chose fruit almost exclusively as his subject matter. Berry-Hill Galleries, Inc., New York.

ABOVE: *Still Life with Watermelon*, Daniel McDowell, circa 1850. Oil on canvas; 16½" x 23⅞". After having fallen from favor in the early 19th century, still lifes became popular "dining room pictures" when midcentury economic growth enabled many people to add such improvements to their homes. Giampietro, New York.



ABOVE: *Still Life with Crab Apples and Grapes*, Joseph Decker, circa 1888. Oil on canvas; 8¼" x 14". The naturalist philosophy of British art critic John Ruskin prompted Decker to forgo idealization and record such realities as the effects of insects on his subjects. Hirschl & Adler Galleries, New York.

RIGHT: *Still Life with Cherries in a Glass Compote*, Robert Spear Dunning, 1869. Oil on canvas; 12" x 9". The work of painters such as Dunning, founder of Massachusetts's Fall River School, displayed profusions of fruit as a symbol of fertility and abundance. Spanierman Gallery, New York.



can architecture of the period.

Peale's work was an anomaly, however, until around 1850. By then buoyant economic growth and the introduction of art unions had created a new market for general interest paintings like genre and still life. Art unions, or lotteries, flourished in New York, Philadelphia, Cincinnati and other cities between 1838 and 1852 and purchased hundreds of works for distribution to lucky winners. As each five-dollar subscription also included a print of one of these artistic prizes, Americans everywhere were suddenly in-



Epergne of Peaches and Grapes, John F. Francis, 1856. Oil on canvas; 20" x 23¼". In order to heighten the three-dimensional illusion of his works, Francis, formerly a portraitist, often placed objects in his still lifes that seem to protrude into the viewer's space. The Schwarz Gallery, Philadelphia.

troduced to the joys of art in the home. The fruit still life found great favor as the perfect "dining room picture," and former portraitists such as John F. Francis responded to the demand. Francis's subdued, elegant arrangements of berries or apples accentuated with gleaming porcelain were justly popular, but it was the over-the-top fruit fiestas of Severin Roesen that became the epitome of mid-century American burgher taste. Roesen's opulent extravaganzas of lush fruits punctuated by trailing grapevines hung proudly over the sideboard in many pre–Civil War households and set the style for larger, more complicated still-life compositions. His colleague George Henry Hall countered with even more elaborate paeans to domestic contentment and agricultural glory, becoming appropriately wealthy and successful in the process.

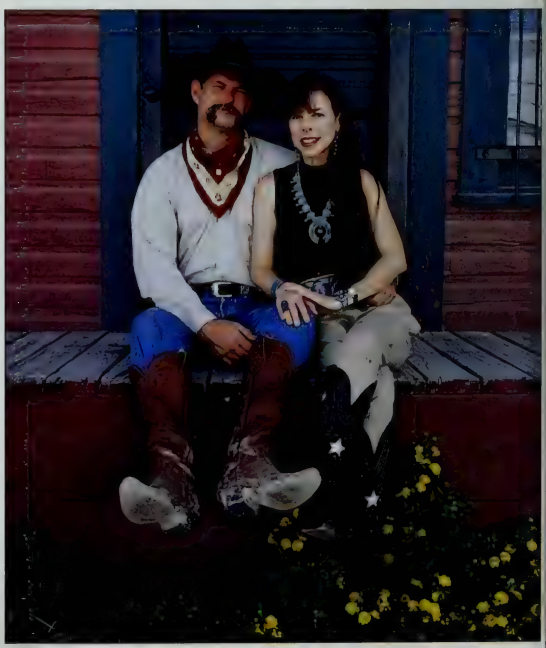
These "groaning board" pictures were not the only still lifes competing for American wall space. By 1860 Ruskinian and Pre-Raphaelite notions were sweeping the nation, disseminated in the pages of arty maga-

continued on page 229

A LONE STAR ROUNDUP

ARTIFACTS OF THE OLD WEST FILL A STONE HOUSE IN TEXAS

Text by Verlyn Klinkenborg
Photography by Mary E. Nichols



Star, Texas, is a little town "that hasn't really changed much in thirty-five years," says Tyler Beard, who lives there with Teresa, his wife of two decades. Between the sun and the wind, it's hard to imagine that fresh paint stays fresh for long in Star or anywhere in this part of Texas, an hour and a half west of Waco. The hard, hot weather blurs some things here, like car polish and clean window glass, but it has a way of raising the grain on others.

Tyler Beard looks like one of the things whose grain has been raised. He wears a well-thrashed cowboy hat—ten gallons, easy—and his jeans are tucked into well-worn cowboy boots with eighteen-inch tops. He is tall enough to keep his hat and boots just

"Its design is based on historic Texas homes, forts and features from old western movies," says Tyler Beard (opposite, with his wife, Teresa) of the house they erected in Star. ABOVE: The simple four-room limestone residence sits amid a 250-acre ranch.

RIGHT: "We wanted to go outside and watch the sunset every night. We eat meals and entertain there." The porch, which overlooks the lower pasture, with horses and longhorns, runs along the front façade.



the right distance apart. He walks to the tune of his spurs, even if he's only walking to his pickup to make the short but very dusty drive home.

It was a peripatetic life that brought the Beards to an open, oak-studded, creek-bed valley in Star. Tyler Beard's great-grandparents homesteaded in Austin, and among his relatives he numbers a Texas Ranger in the 1890s and a



OPPOSITE: Branding iron candlesticks and cast-iron stars that came from turn-of-the-century civic buildings flank a bleached buffalo skull above the kitchen/dining area fireplace mantel. The hand-hewn beams are from Conklin's.



"The house is a cross between early Texas settler and northern Mexico, a definite Tex-Mex style. We used one-hundred-and-fifty-five-year-old wood for the beams, doors and windows throughout." ABOVE: Navajo weavings are draped over the sofas in the living/dining area.

grandfather who was deputy sheriff of Fort Worth. "I was inundated with Texas culture and history," he says. "It was all around me. But I was a rock musician and hippie during the sixties, hair down to here, and I couldn't wait to get out of Texas." He looks at Teresa across a room that is itself inundated with Texas culture and history and says, "We've come full circle."

After living in London and Paris and spending seven years restoring waterfront property in Portsmouth, New Hampshire, the Beards returned to Texas ten years ago, where they became the official western vendor for Ralph Lauren and Polo, supplying western artifacts to stores and boutiques around the world. It's safe to say that for the Beards, avid collectors themselves, business, passion and obsession happily overlap. Besides running their company, True West Design, in Goldthwaite, Texas, with Teresa, Tyler Beard has also written two books, *The Cowboy Boot Book* and *100 Years of Western Wear.*

A first-time visitor to the Beard house is likely to treat it as though it were a museum, so overwhelming is the visual density of its contents. It's tempting to linger over everything from the map of Texas depicted in rattlesnake rattles hanging over the kitchen counter to Teresa's cowboy boot collection, which stands at attention in the bath. The house looks like the (exquisitely arranged) nineteenth-century terminus of a cattle drive, rodeo and Wild West revue, a place where history and show business coincide, as they have, where cowboys are concerned, for more than a century now.

The trademark textures of the American West are everywhere—tooled and dyed leather, rawhide, cowhide, blue steel, hand-forged iron, beaver felt, mother-of-pearl—but the base textures are native Texas limestone and the venerable wood of hand-hewn Pennsylvania beams. In fact, the house presents something of a visual paradox. There are so many places for the eye to settle that it's easy to lose a sense of scale and to get the false impression that it rambles on forever. It doesn't. There are only four rooms.

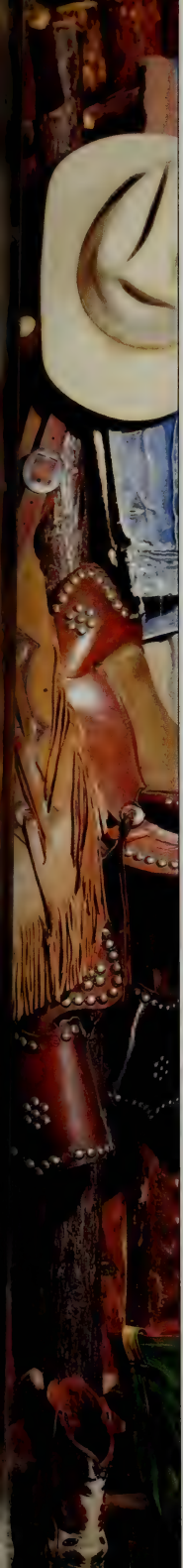
What makes the residence so enormously appealing is

FOLLOWING PAGES: A local blacksmith forged the hinges and metalwork in the kitchen as well as in all the other rooms. "The map of Texas over the sink was made in 1936 in honor of the Texas centennial by a man in Lubbock; it consists of over nine hundred rattlesnake rattles."




FINE
CRACKERS


NK SHOWS



"Our place was meant to look like a ranch house that was originally constructed in 1880, evolved slowly to about 1930 and then stopped," notes Beard. LEFT: An original Montana Frank Shows poster is in the guesthouse bedroom. The bed and linens are from Ralph Lauren.



the simplicity of its design, its materials and its construction. "It's just a German rock house," says Tyler Beard. The couple bought the land—two hundred and fifty acres—two years ago. There was virtually nothing on it, except dying cedars, trash and underbrush along the creek, which was rife with cottonmouths.

"People had been dumping trash on the property for a hundred years," says Tyler Beard. "But what *was* here—where this house is now sitting—was a rock outline of a little two-room house. We'd never built a place from the ground up, but we'd done a lot of historical renovation. When this house came along, I just drew it out on a piece of paper. It's boxes with windows and doors. My inspiration was two old western movies—*The Searchers* and *She Wore a Yellow Ribbon* with John Wayne. The forts and the houses in those movies had porches like ours and beams like these. I first designed it as a three-room house, and then Teresa—and I'm glad she did—talked me into adding on a private guest room that's attached but doesn't enter into the main house."

As simple as the Beard house is in design, it's hard to give a name to its rooms. The kitchen shares space with what you'd suppose is the living room. But then you walk through a doorway and enter another living room, which shares space with a bedroom.

"We brought in more than five hundred tons of Texas limestone for our house. We knew exactly what its every detail would be even before the main frame was put up." ABOVE: Part of Teresa Beard's cowgirl boot collection, right, is displayed in the master bath. Ralph Lauren linens.

"We can't stand to be separated," explains Teresa. The easiest room to name is the deep-set porch, where the couple spend nearly every fair evening. They used to be nomads, but now "we have to gear up to go to Fort Worth," Tyler admits. "We hardly ever leave. We hesitate to go into town unless we have to." It's hardly any wonder. From the porch, the Beards look past





OPPOSITE: "The round garden shed was formerly a water tank. We drained the water and cut out a doorway and a window. The temperature is always cool, and it's also a good place for storing wine." Drying flowers hang from the ceiling.

an ancient live oak and across the pasture to Horsefly Hill and a dozen longhorn cattle. ("These are just twelve pets," Tyler says.) Beyond the garden lie a barn, with a bunkhouse and tack room, and a small stone garden shed. A windmill looms above the barn, its pump salvaged from the homestead that belonged to Tyler Beard's great-grandparents. The windmill fills a limestone stock tank with a seat built into it. And when the days turn hot, the Beards and their guests climb into the stock tank, undeterred by the horses who also go there to drink. □

ABOVE: "The chuck wagon cookout area near the old oak is where we have bonfires and camp-outs with friends. We restored the wagon and filled it with every provision needed for a cattle drive. Cowboys used tepees like this one in the 1870s."



A MONTANA LANDSCAPE

CORRAL CREEK RANCH REFINES THE WESTERN VERNACULAR



Architecture by Larry Pearson, AIA, Harry Howard, Dennis Derham and David Leavengood, AIA
Interior Design by Hilary Heminway
Text by Elizabeth Clair Flood/Photography by Roger Wade

The first time Pam Rentschler saw Montana's Madison Valley, wide open and surrounded by rolling sagebrush hills and aspen- and pine-covered mountains, she nearly blushed. "You know when you see the person who gives you butterflies and you can't explain why—the goose bumps and the fluttering of the stomach? That's what happened to me when I saw the Madison Valley."

This encounter occurred several years ago when she and her husband-to-be, Fred Rentschler, were scouring the Rockies for the perfect ranch to be their primary residence. In the previous ten years he had looked at eighty ranches without any luck.

"I was searching for a beautiful place in the northern Rockies, but the most important criterion was that it have the smells and sounds of the West," says Fred Rentschler, who has vivid childhood memories of the Rocky Mountains. When they drove onto Corral Creek Ranch, a three-thousand-acre working cattle operation with a main house and a few outbuildings, they were im-

"It had to relate to its spectacular surroundings," says Pam Rentschler of the log house she shares with her husband, Fred, at their Corral Creek Ranch in Montana. LEFT: The main lodge was designed by Larry Pearson, who worked with Harry Howard and Dennis Derham.

ABOVE: The wraparound porch at the entrance takes full advantage of the commanding views of the Madison Valley and the mountainous wilderness beyond. The structure is a combination of western red cedar, pine logs, hand-scribed tree roots and flagstone paving.

pressed but uncertain. They were curious enough, however, to return for a second look.

"What really captured us right away was the silence and the game and the secluded nature of the ranch—the way it tucks into its own little valley," he says.

When they went back for another visit and found the Corral Creek Ranch sign gone, their hearts sank. Happily, the property hadn't been sold, as they had feared. The sign was just being repainted, so they purchased the place on the spot. Subsequently, on a rainy spring day, a Virginia City preacher married them on the living room hearth. After they took their vows, they stepped outside and saw two golden eagles fly through a rainbow. "We thought it was all pretty spectacular and a marvelous way to start a lifelong union," Fred Rentschler says.

To enhance the property without intruding on the land, the Rentschlers sought the guidance of local talent. They worked closely with Harry Howard and Dennis Derham's Yellowstone Traditions, a Bozeman building company, and with two architects, David Leavengood of Seattle and Larry Pearson of Bigfork, Montana.

Instead of immediately bulldozing the existing 1940s house and erecting a new lodge, the Rentschlers decided to start improving the place slowly so that they could acquaint themselves with the land. They invited Howard on a horseback ride to the outer reaches of their acreage and asked him if he could put



"We wanted everything to be in keeping with the history of the area," says interior designer Hilary Heminway. "The living room is elegant enough for the art yet practical enough for muddy boots." Sofas from National Upholstering Company. Ralph Lauren fabric on armchair to the left of the fireplace. Stark carpet.



BY CONTINUING TO USE NATIVE WOOD AND STONE, THEY "WERE ACTUALLY BUILDING HISTORY INTO THE LODGE."

BELOW: The living room's western artifacts include a Native American breastplate, right, that was interwoven with antique French beads. Mimi London armoire and ottoman. Quadrille small pillow and ottoman fabric. Rug, Elizabeth Eakins. Summer Hill chenille on National Upholstering Company oversize chairs.

OPPOSITE: "In the dining room, as throughout the house, I kept in mind what you're looking at outdoors," explains Heminway. "Nothing inside should overshadow that." The table was built with an organically shaped base to echo the log uprights. Mimi London suede-and-leather chairs.



up a line camp, a cabin where they could stay overnight. With recycled wood from a stockyard on the Flying D Ranch nearby, he soon built the log cabin. To make it look authentic, he and his crew used tools such as adzes and broadaxes.

Next, along with Leavengood, Howard designed a small fishing cabin. Reminiscent of sod homestead shanties, it was laid out as a one-room structure with a stone fireplace, no indoor plumbing and a sod roof; in the summer the grasses grow over it.

Finally, the Rentschlers turned their attention to the main house. One of the most critical decisions was its placement. Howard, Pearson and Fred Rentschler chose to keep the original footprint of the house and part of the two stone fireplaces. The previous builders had selected that particular location for good reason: There was water there, and the area was protected from the elements.

Pearson's lodge design, encompassing some 8,600 square feet, oriented the house to the vistas and exposures. "The intention was not to isolate the building but to pull you into the environment," he explains.

Howard and Derham, experienced in restoring old park buildings and historic ranches, strove to emulate a native style. "We wanted the place to look like it had been there a hundred years," notes Howard. The key to their success was using indigenous materials such as hand-hewn wood salvaged from primitive structures and deadfall lodgepole pine and stone from the property and surrounding areas. By employing Montana craftspeople to forge iron, lay stone, saddle-notch timbers and make furniture, they brought warmth, texture and the appearance of age to the lodge.

Pearson says that by continuing to use native wood and stone, they "were actually building history into the lodge." Yellowstone Traditions incorporated much of the existing ranch house into





"The master bedroom had so much window that we had to strike a balance between the light and the vistas and the desire for privacy and darkness for sleeping," says Heminway. "We also redid the fireplace." Brunschwig & Fils diamond-pattern fabric. Stark solid-color carpet.

the interior. A number of components refer to vintage western buildings. Red-cedar trunks frame the front entrance, as they line the lobby at Glacier National Park's Lake McDonald Lodge. The indoor rustic wood balcony resembles the banister fashioned by Robert C. Reamer for Yellowstone's Old Faithful Inn. And a vaulted ceiling was crafted in a traditional purlin, ridge and rafter assembly, a configuration rarely seen because it is so labor intensive.

To come up with a luxurious yet practical interior, Pam Rentschler collaborated with designer Hilary Heminway, who divides her time between her house in Connecticut and her cabin on the West Boulder River just outside McLeod, Montana.

"The first and foremost thing on their minds was comfort," Heminway says. The couple asked for "an inviting house where people could relax and feel at home." Fred Rentschler wanted a masculine lodge with nothing frilly. His wife, who had always dreamed of living in a log house and had a binder of clippings of cabins from magazines dating back some twenty years, was full of ideas.

Heminway opted for durable fabrics and furniture; the house had to be functional. "I don't think silk and spurs go together," she observes. Leather sofas offer hardy seats for lounging dogs and for cowboys and others wearing blue jeans with rivets. She avoided using antiques. "Why bring in a French marquetry table? The dryness will just pop the veneer out of it." Instead, when she and Pam Rentschler needed a bed, kitchen chairs or a table or a cabinet, for example, they commissioned either Cody, Wyoming, furniture makers or Yellowstone Traditions to build them.

The couple's love and appreciation of western art and culture permeates Corral Creek Ranch. A respect for detail is evident throughout as well, in the wrought iron





switch plates, the hand-beaded leather draperies and the exacting masonry.

The Rentschlers' collection, which includes works by western artists such as Albert Bierstadt, Olaf Wieghorst, Eanger Irving Couse, Bill Nebeker and Scott Christensen, was an important factor in the layout. "In many cases we designed around a specific piece," Heminway points out. Yet nowhere in the rooms does the art take center stage. "There's the Bierstadt, but it doesn't scream at you to look at it," she says. "If you happen to pass down the hall, you'll see it there. It's that kind of thing that makes you feel comfortable in this house." □

ABOVE: Saddled horses stand before the stable, which was made out of recycled pine logs and native fieldstone. "It was crafted with basic tools: a chain saw, an ax, a sledgehammer and string lines," says Howard. LEFT: A small sod-roofed fishing cabin overlooks the creek.



When Mies van der Rohe was approaching his eighties, he was interviewed in his row house on Chicago's North Side—a residence that bore no resemblance to any design ever to have come from the great architect's hand. "Why," he was asked, "don't you live in one of your own buildings?"

After considering the reporter for a minute, the master builder answered, "I manufacture space. Do you have any other questions?"

At the other extreme is Thomas Moser, who lives with his wife, Mary, in a house that he designed himself and that he has filled with objects he has built. No one is better suited to do this than Moser, who founded Thomas Moser Cabinetmakers in 1973 and before that was a professor who restored old homes during his summer breaks.

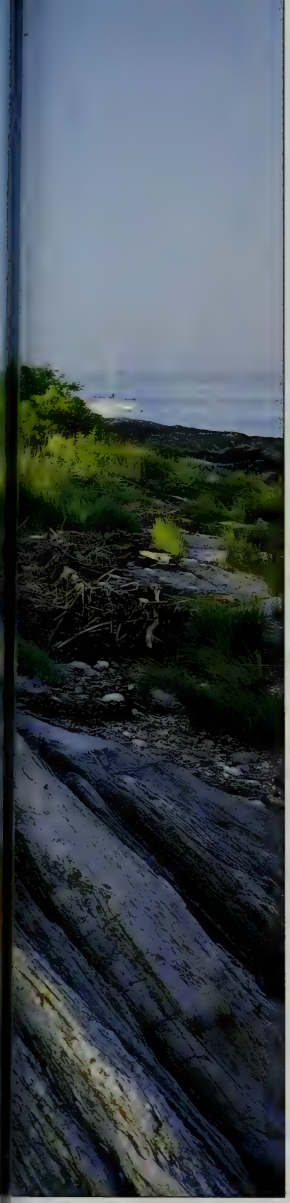
The Mosers' house is on Dingley Island, a slightly magical place that can be reached by driving west from Bath, Maine, across a causeway into another world. It is the kind of place that, when you leave, seems to vanish in a light fog, never to be rediscovered.

Set on a small, elevated spit of land, the house stands with a modesty proper to the site. Although it is distinctive, it isn't one of the alien structures erected by people from "away," as the natives refer to recent immigrants and summer visitors. It looks as if it might have grown out of the rocky shore over which it presides. Perhaps it did—its present position is its third, and on one

HANDMADE IN MAINE

FURNITURE DESIGNER THOMAS MOSER'S HOUSE ON DINGLEY ISLAND

Text by Nicholas von Hoffman
Photography by Brian Vanden Brink







ABOVE LEFT: "More important than the form were the materials—white clapboard, cedar shingles, divided windows," says furniture maker Thomas Moser (right, with his wife, Mary) of his residence, which he designed in Cape Cod vernacular on Dingley Island in Maine.

ABOVE RIGHT: White-painted chairs ("Maine's version of the Adirondack chair," says Moser) are placed on the lawn in front of the house. "We overlook Sheep Island and, in the summer, the lobster boats."

of the house's previous starts, work was so advanced that the foundation forms had to be pulled up and moved when Moser got a better idea. "I'm anything but a conventional architect," he says. "I never really drew the house. Instead, I design three-dimensionally, which is slow and expensive. I design with the wood in my hand. You can't get the right kind of interaction with your work at a drawing board, let alone with an AutoCAD." Blueprints of his work, be they for furniture or houses, are ex post facto. When the work is done, "then it's drawn for the historical record."

"Our objective was not to offend the lobster fishermen," says Moser, who oriented the living room and the master bedroom to views of the fishing boats at their moorings. "We weren't looking to make a design statement." The house was built with regional materials—clapboard, cedar shingles, local granite and





"My work owes a great deal to the Japanese and the Shakers, who were good at the same things: economy of material and economy of form." LEFT: Cherrywood pieces in the living room "were driven by the repetitive lattice motif."

the like. There are exceptions: the Burmese teak flooring, made from several-hundred-year-old logs salvaged from the Rangoon River; the tidewater cypress in the master bedroom, resawed from the beams of an 1802 New Orleans cotton warehouse; the inlaid compass rose in the study, made from thirty-one kinds of wood from the Fairchild Tropical Garden in Coral Gables, Florida, after Hurricane Andrew had uprooted the trees. No one who has visited the Mosers' house will ever again say, "They don't do work like that anymore."



OPPOSITE: In addition to designing the furniture in the rooms, Moser did much of the woodwork himself. The black-walnut railings and the frame-and-panel ceiling in the entrance hall "are both influenced by Japanese architecture."

ABOVE: The dining room, which is "more formal than the rest of the house," features chairs derived from a design by Gustav Stickley and a walnut table that seats 14. The paintings are by turn-of-the-century Maine artist D. D. Coombs.





The house partakes of traditional Maine architecture and also has a strong Japanese element. "A lot of architecture in Bath was influenced by the Chinese and Japanese," says Moser. For centuries Mainiacs, as they have been known to call themselves, have been seafaring people. In more than one Maine home can be found antique tea chests from the China trade serving as low tables. Details in the house and in some of Moser's furniture recall *tansu* design.

For all that, Moser is a classic example of an American autodidact. He never spent a day in architecture school. "I got a Ph.D. in communications and taught English. Furniture was a second career."

Moser's creations, each of which is signed by the craftsperson who made it, are works of art. "When I left teaching to build furniture, the assumption was that we were going to fail because you couldn't make things as good as a factory-made product," he remembers. "From the 1930s on, the preference was for factory made. Handmade was always viewed as a negative because no two pieces are ever the same." He points out that it takes longer to build a Moser chair than it takes a manufacturer to build a car. "Ours has got to be one of the lowest technologies there are."

Moser constructed all the furniture in his house without nails. Pegs and tenons, none of which are stained or shellacked, hold the pieces together. "I don't force the wood, I leave it alone," he says. "All organic materials decay, so one would hope the furniture ages as you age, with a measure of grace, just as you earn the liver spots on the back of your hand."

His pieces are derived from the Arts and Crafts Movement and, especially, from the Shakers, those astonishing purists of line and function who, Moser tells us, anticipated the Bauhaus by a full hundred years.

What Thomas Moser may have anticipated we cannot know until the future becomes the present, but when it does, assuredly the work from the hand of this man will be honored. □

"We oriented the house around the master bedroom, so in the mornings we have a spectacular view of the sunrise." The bed is based on Japanese *tansu* design. "The Japanese don't use beds, but if they did they might use something like this."







"I don't worry about how something will look: If the concentration is on the material and how it's made, it's bound to look good." TOP: A boat Moser built from white ash and Honduras mahogany sits on mounts in the boathouse, a short walk from the residence.

ABOVE: Moser assembles a chair in his workshop, where he drafted the residence and fashioned much of its detailing, including the paneling, doors and windows. RIGHT: Like the house, the two-story boathouse was designed by Moser in the local architectural style.

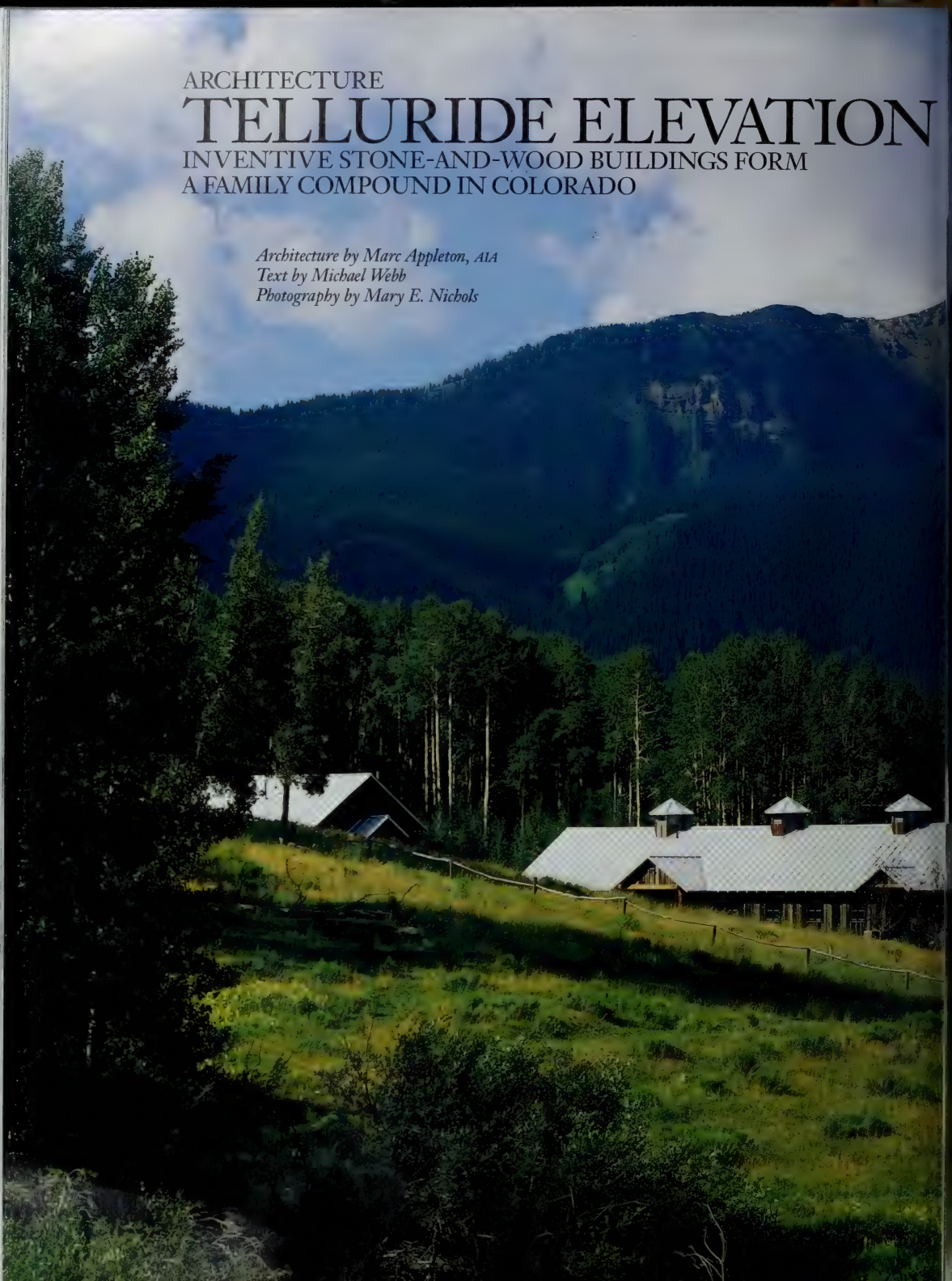


ARCHITECTURE

TELLURIDE ELEVATION

INVENTIVE STONE-AND-WOOD BUILDINGS FORM A FAMILY COMPOUND IN COLORADO

Architecture by Marc Appleton, AIA
Text by Michael Webb
Photography by Mary E. Nichols





"It's comfortable and accommodating for an active family," says architect Marc Appleton of Erika Glazer's residential compound in Telluride, Colorado. "We sited the main house and surrounding structures so that every room could fully enjoy the magnificent panorama."





ABOVE: "The Arkansas stone provides a base for the residence and was designed to look like a masonry ruin, suggesting that the place was constructed on an older foundation." A galvanized standing-seam metal roof crowns walls made with antique barn siding.

LEFT: A deep porch wraps around two sides of the enclosed grass court and vegetable and flower gardens, the only part of the natural landscape to be cultivated. "The porch's roof has radiant heat for melting snow, and it offers year-round protection from the strong sun."





A trio of dilapidated barns off the road from the Telluride airport inspired the house Marc Appleton designed for Erika Glazer on a high meadow in the Rocky Mountains. Weathered timbers rise from a base of rough masonry; standing-seam metal roofs reflect the sky and merge with surrounding peaks. The house could be a farm, built up over generations as a cluster of barns around a silo-like stair tower. It is easy to imagine that it was begun in the first wave of settlement, when fortunes were made from mines that still honeycomb the mountains.

Telluride boomed quickly and declined slowly, almost becoming a ghost town before it was rediscovered by urban homesteaders in the 1960s. Since then, civic leaders have fought to preserve its Victorian character and natural beauty, enforcing controls to check the overdevelopment that has disfigured other ski resorts in Colorado. Glazer, who manages property around the United States, rented a house in town for three summers before deciding to build a residence a few miles out. She chose Appleton as an architect who shared her love of the country and its traditions and who would allow her to participate at every stage of the project.

"Marc and I hit it off from the start, and since we both live in Los Angeles, we spent thirty hours a week working on the design," she recalls. "I grew up in a construction family, wearing a little hard hat. I can't draw, but I would tell him the feeling I wanted, overall and in each room, and he would sketch it." Appleton's family began ranching in Arizona when he was eleven, and he cherished the rural architecture of New England, where he went to school, so her ideas had resonance. "We both wanted something that would fit the setting, with an element of rustic nostalgia and a heavy dose of romanticism," he says.

For the architect, the chal-

ABOVE: "The interior entrance tower was laid out as a kind of fantasy tree house," explains Appleton. "The bark was left on the trunks, and branches were added to hold hanging lanterns and other surprises. The stair winds its way up around the eight thick columns."





lenge was to include lots of bedrooms—for children, extended family and friends—and generously scaled public rooms without mugging the gentle rise and the aspen groves that screen the house from neighbors. "A big box would have looked unwieldy," he explains. "I felt we had to break it up and create a complex of buildings that would connect with the landscape."

Appleton laid out a U-shaped plan but discovered, when the snow cleared, that the surveyor had made an error. To fit the house to the site with a minimum of excavation, he rotated one wing, which now extends along the slope and opens up a spectacular view over the meadow to a mesa and mountains.

Grasses and wildflowers flow up to the imposing façade, giving the house a presence in the landscape that would be diminished by conventional gardens. To the rear, where the scale is reduced by the terraced slope, the structure embraces a grassy court, fresh plantings and a spa that has been disguised as a stone well. From every direction the house is admirably composed—a tribute to Appleton's unobtrusive skill in responding to country that can overpower human efforts and make new construction appear as insubstantial as the false fronts on a western movie set.

Indigenous as the house appears, it is in fact the product of a cross-country scavenger hunt, having been largely built from materials and decorated with objects that others discarded. Glazer is a passionate collector of junk, enjoying nothing more than foraging in strangers' garages. The house challenged her to embark on a more ambitious recycling program. Appleton knew from past experience that it is harder to be environmentally responsible

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LEFT: **The living room flows into a game room at left. Sofa pillow fabric and National Upholstering Company sofa, wing chairs and chaise from Mimi London. Aga John rug. Clarence House drapery fabric. All salvaged timbers and barn siding used in the house, Conklin's.**

ABOVE: **Heavy beams and rough plaster walls define the dining area, which faces the meadow and the mountains. In the foreground, the space opens to the kitchen and family room. Drapery and chair cushion fabric from Mimi London. Houlès trim. Aga John rug.**



Emma, a Chesapeake Bay retriever, lies before a window offering a view of the children's wing. "The disconnected layout of the buildings gives each a separate identity and privacy," notes Appleton. Houles drapery hardware. MSL pillow fabrics.

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Disneyland version of a mill," says W. Douglas Gilpin, Jr., a partner of Browne's for more than twenty years. "He was restrained. He respected its heritage, and he didn't bring in a lot of inappropriate materials."

During the renovation Browne, as president of the architectural firm Browne, Eichman, Dalgliesh, Gilpin and Paxton, had a full plate of projects. Saturdays, however, were reserved for the mill. "I was also going through a divorce, and this became a therapeutic project," he says. He'd sit in front of the fire on crates with his master craftsman, Jordan Bryson, and they'd problem solve. Browne gave him several directives. "The first thing that mattered was the building—old tools, hammers and planes were used when appropriate—and it had to be approached in the most economic way, by using the most economical materials, as would have been the case when this utilitarian structure was built."

An example of this practical perspective is the unusual staircase he designed. Derived from a precedent he saw in a 1750 building in Edenton, North Carolina, Browne's staircase has pickets that are all the same width, attached at right angles to the railing, a far simpler and stronger design than traditional slanted pickets.

The fireplace is another example of his disciplined choices between historic restoration and renovation. "It clearly had to be a twentieth-century addition and aesthetically support the strength of the building," he explains. "Its square flue is placed at a forty-five-degree angle in the corner, not only giving it a contemporary, crisp look but also allowing heat to radiate better into the room." Visually it is a vertical counterpoint to the mill wheel outside. Though not the original wheel (which would have been made of wood), it's a true part of the mill's history—an impressive and efficient steel Fitz overshot waterwheel, installed around the turn of the century, when the mill was converted to generate power for the nearby Windsor estate.

Walker's Mill is more than a successful renovation, it's a bit of a love story too. "During the years I was restoring the mill," says Browne, "I'd sit here by candlelight, drawing and sketching, listening to the building. It was lonely." But his solitude was not to last long. As happens so often in Virginia, a land where there's a fine line between history and legend, a tale unfolded. Susan Beer Macys, who was recently widowed and living in Richmond, had answered her dream of owning a mill by purchasing Beaver Pond Mill (1749) in Amelia County. The new metal roof was on and her furniture was upholstered, but one important detail needed tending: What to do with the mill parts? Macys's daughter introduced her to Henry. Some six months later they met again, their romance began, and they married the following year. Today, Susan Browne's license plate reads

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MILZRUS—and Walker's Mill clearly reflects the cultivated lives of its owners.

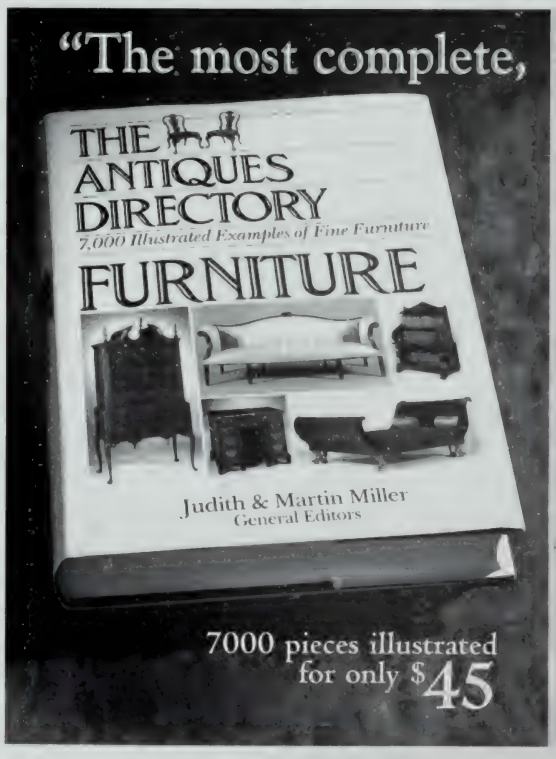
As a preservationist, Henry Browne painstakingly encapsulated the original plaster walls with a layer of rigid foam board topped by metal lath in case someone should want to study them. He covered the interior walls with plain white stucco, rusticated to give them texture. The dressed-stone exterior walls were recently tuck-pointed to keep the house warm and snug. Enormous timbers of southern pine still support the structure. Overall, there's an enduring, fortresslike feel to the mill. Its thirty-two-inch-thick walls are accentuated by the recessed windows that splay to the inside to let in light.

Henry Browne's most dramatic addition was the glass wall, which creates a flow between the interior and exterior and frames the mill wheel as a sculptural and historic presence. Because the original south wall was gone, there was no integrity to preserve. "We used standard sliding-glass-door-size Thermopane to be as minimalist and economical as possible and, after some trial and error, developed the framing," he says. The former threshing floor—which would have been covered—was transformed into a deck, and two of the millstones provide the base for a wrought-iron-and-glass dining table, made by a local artisan shop.

The second floor, the former granary, is the Brownes' bedroom, and its half-timbered walls lend an extraordinary coziness. The sleeping area overlooks the wheel and faces the Southwest Mountains beyond, and the library and dressing area are set apart by a large beam. The third floor serves as a guest suite and painting studio. The whole layout, only 3,000 square feet, is deceptively simple, with all the modern conveniences neatly stacked in the south wing.

Living in Walker's Mill, the Brownes feel a palpable sense of wonder. For Henry Browne, part of the fascination is his awareness of the roles, both economic and social, the miller played in the community. He points out the nail holes in the front door frame where notices were posted. "I can imagine horses being traded, deals being made," he says. "Often millers were referred to as happy millers," notes K. Edward Lay, "and I believe that's why Howard's Creek is commonly called Happy Creek."

And a happy creek it remains. The Brownes have cleared its grassy banks and created a gentle sylvan setting. The immediate grounds provide a constant scavenger hunt, and Henry Browne hopes for a full-scale study of the property by students from UVA's archaeology department. Meanwhile, after years of cutting back the aggressive undergrowth, he has revealed the original water delivery system, the sluiceway and numerous ducts, all in admirable condition. "My dream is to complete the property once again by purchasing the dam and quarry, which sit about a half mile upstream," Henry Browne affirms. "I hope that in the near future the wheel will turn again." □



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neath the front door, which itself is made of cherry. In the house, the deft integration of various woods (Douglas fir timbers, western red-cedar paneling, cherry cabinets and trim, recycled pine floors) with the fieldstone surfaces—and the glass expanses—imparts a balance and gravity to the entire enterprise.

Still, the sense of playful experiment—almost the sense of a house made by a child piling up sticks and blocks—prevails. It feels exhilarating and slightly risky, like any play construction: When will it fall? Posts rise at crazy angles to stunning heights; it's twenty-eight feet to the ridge of the gable that spans the living room. In the beginning the owner worried about that. Before construction he went to the site with a helium balloon on a string and sent it up the twenty-eight-foot elevation—whereupon he became even more concerned. But Bohlin talked him into it. "It's in scale with everything else," the owner agrees.

Views are everywhere. Space flows freely from room to room, climbing to the rafters and bursting through the glass walls. When you come into the house, you're presented with the longest possible view, a shot down the living room and on out into the landscape. That's another Bohlin trademark. He likes to make linear houses that you enter from one end. It's a device that prolongs the architectural procession and emphasizes the discovery. In this house, it's only as you walk forward that your eye shifts to the most remarkable element in the space: the fireplace. This is the essence of fireplace, all right, an impressive block of stone masonry as solid as Gibraltar. The fireplace is a square and its opening another square, the stablest of geometric forms.

You can read the fireplace as one more piece of a ruin: Like the foundation, you may conclude, the fireplace survived an earlier incarnation and the new house was built around it. Bohlin encourages this thinking by providing another of his fictitious stone bases. It extends from beneath the fireplace through the glass wall, where it becomes the retaining wall of the terrace. While the fireplace only seems to be embedded in an old foundation, it's fixed to the site in an actual sense: The stones come from a demolished gristmill down the road. The grinding grooves are still evident on some of them.

The living room is the soul of the house, but there are endless other delights. Twelve rooms and five baths, each fashioned with the same extraordinary attention to detail and construction, lure the eye all about. Facing the forest are two guest bedrooms and a formal dining room; the master suite features a cantilevered, spa-like bath also oriented to the woods. At opposite ends of the building are the owners' individual retreats, separated as much by mood and purpose as distance: His is a glazed command post from which he can survey the landscape in three directions, hers a warm haven for her equestrian artifacts.

The walls, doors and windows were designed by Bohlin and his associate, project manager Robert McLaughlin ("whose sensibility," Bohlin says, "was crucial"). So were the steel connectors that join the wood members; so were the light fixtures; so was much of the furniture; so, in fact, was most everything in the house, down to the pulls on the kitchen drawers. Architects often say they've "designed" something when what they've really done is assemble it out of parts chosen from manufacturers' catalogues. When Bohlin says it, it's true. He credits the interior designer, Paula Goidell, for a number of the ideas.

It's rare in our time to witness craftsmanship of the type displayed here. It instantly reminds you of the most craftsmanlike of all American houses, the bungalows designed by the Greene brothers in California after the turn of the century. Bohlin and McLaughlin presented their clients with a book on the work of Greene and Greene at the completion of the project's design phase—part of the process, one guesses, of acclimating them to this level of quality, though it was a level they instinctively aspired to. "My role," says the owner, "was to keep saying, 'What is the alternative? How can we do it better?' In the investment business, you know you can't analyze something and immediately grasp the best solution. And we wanted quality all the way through to the smallest details." Acknowledging the unflinching character of the house's design, he says simply, "If you start at the top, you have to keep it up." □



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than to buy from a local lumberyard, but he agreed with his client that he would rather use old wood than chop down another tree.

The search for beams and siding took them to Pennsylvania. A dealer in Oklahoma had found old timbers in the Northwest that could be split and dovetailed as floorboards. The architect suggested that the three-story tower be designed as a tree house, and he obtained eight standing-dead pines from Montana to support split-log stair treads and twig balustrades. Branches from fire-damaged forests in California were attached to the pine trunks and garnished with birds' nests and newly wired oil lamps. The spiral stair carries you up to rooms that fan out on five levels. At the top, beneath the peaked vault, is the owner's nest—an octagonal study from which you can observe elk coming over the rise and other natural wonders.

Arkansas stone proved superior to the native kind, which has a tendency to flake, and it was used for the base of the house and for massive fireplaces that provide a solid, welcoming core. Local masons were proud of their skill in creating smooth finishes; Glazer had to cajole them to pop stones out and set the grout well in. "This is a gutsy, substantial house," she says. "I preferred uncomplicated surfaces, with knots and notches, that would take hard use and look better for it. The plaster is an inch thick, and if it gets dirty you just sand it."

These rough-hewn touches recall Yosemite's Ahwahnee Hotel and other vintage lodges in western parks, but the interior and furnishings were designed for comfort, not effect. "We had our ups and downs on ceiling heights," says Appleton with a smile. "I wanted lofty vaults to avoid the sense that heavy beams were pressing down on you." Glazer ripostes, "You can't get cozy if you feel like an ant. We brought several down by three or four feet."

There was no disagreement on priorities. The kitchen is the hub of the house and everyone's preferred hangout. It extends to include a family room and a round dining table near a bay that looks out onto a meadow and the mountains. French doors lead into a game room with a billiard table. Michael Savoia, a friend of Glazer's, helped her select and procure fabrics for upholstery and draperies.

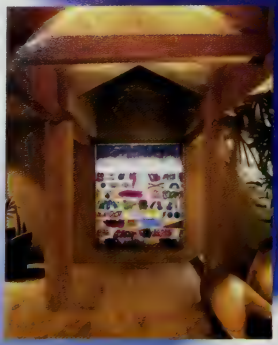
The architect's favorite space is the gallery that ties these rooms and the guest wing to the stair hall. In summer it opens up to a porch that runs around two sides of the grassy court. He is equally pleased with the sense of fun and flexibility with which Glazer infused the project. "She made it easy for me to adjust the plan when something unexpected arrived," he says. "I never felt like protesting, 'My God, you're undermining my aesthetic concept.' "

Rough surfaces are richly layered with the finds that Glazer had stashed in warehouses around the country and moved into the house as soon as it was complete. Every drawer has a different pull, and the door handles and chased hinges were hand-cast from nineteenth-century molds by an artisan in Minnesota. Some of the most intricate pieces—a lamp crafted from Popsicle sticks and a mirror framed with wood spikes—were made by prisoners. Hangers for monks' habits, an assemblage of catchers' mitts and a poster for Buffalo Bill's tour of Europe are part of this vast cabinet of curiosities, which Glazer's friend Irene Drori helped to acquire.

There are moments of humor at every turn. A rug was deemed impractical for the kitchen, so an Oriental one is depicted in glazed tiles. Michael Foulkrod, a Los Angeles artist, painted whimsical friezes on the plaster and turned a powder room into a trompe l'oeil outhouse, with real potato sacks at the window and the owner's portrait on a Wanted poster (for Overbuilding). Peering through a window and around a corner of this mural are the faces of her children, whose rooms lead off a simulated mine shaft. For herself, Glazer commissioned a painted wood bed and a Victorian bath with an ornate cornice and a claw-foot tub.

"Without a good client, you can't have a good time," says Marc Appleton. "Erika was more involved than anyone I've ever designed for, and this is her house, not mine. For me, architecture is a responsive process, loaded with compromise—a messy art that gets pushed and pulled around but ends up working." The Glazer house works very well as a place to live, to entertain and as a worthy addition to the local vernacular. □

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more people coming to stay, the need for a larger house became apparent.

For the main house, the actor returned to construction with a vengeance, working closely—and usually long-distance—with Tillotson-Miller, Baird and interior designers Helen Kent and Julie Iverson. ("I did seventy percent of that house over the phone," Keaton says.) With input from the contractor and the architect, Keaton spent a lot of time determining the right location for the house. He recalls taking a one-hundred-foot measuring tape out into the field behind the cabin (which has since evolved into a guesthouse), then "walking that field fifty times" before deciding just where the new building should go. In siting the structure, he kept certain reference points in mind. "I picked four or five things I wanted to see," he says, among them a certain bend in the river and some beautiful bald hills in the distance. "Michael didn't want to compromise the views," Tillotson-Miller adds. "He wanted to take in every one." Her client vetoed plans for a garage, she says, when he learned that it would mean sacrificing the view of a hillside from the kitchen.

Keaton worked directly with subcontractors, according to Baird, who was as instrumental to the construction of the new house as he had been on the cabin. "I let Michael handle the doesn't sit still. He's always doing three things at once," she adds. He also likes to improvise—Baird describes the house as having been "pretty much shot from the hip." Keaton sometimes saw precisely what it was he didn't want after it had already been built. He had the dormer ceilings in both the master bedroom and the dining room lowered, the house's one guest bedroom divided into two and a closed stairway opened up. The dining room metamorphosed into a pool room, and, to Baird's satisfaction, its rustic straw-covered walls, which Keaton hadn't been sure about at first, eventually stayed.

For the interior, Keaton was interested in something eclectic, says Kent. "He wanted a home that looked like it had been lived in for a long time. He definitely wanted western things." Kent and Iverson "scared up things from shops," some of them startlingly original, from the vintage wood butter churn in the master bedroom to the small birch-bark canoe that hangs from the ceiling in the living room. Elsewhere in the room, an antique sled has been transformed into an unusual low table, and an old chicken incubator, in weathered red, provides more interest than function. Throughout the house, as in the cabin, an assortment of textiles in compatible shades, including Pendleton blankets and Navajo rugs, add warmth and color—

> "Michael didn't want to compromise the views. He wanted to take in every one."

plumbers and electricians," he says. The actor's involvement was multifaceted: He searched for the right kind of stone for a retaining wall and the fireplaces before settling on Chief Joseph stone from Montana. He even designed some of the furniture himself, including a television and stereo cabinet in the living room that's made of old barnwood.

The big house—which Baird calls "the mother of the guest cabin"—was conceived as a refined version of its more earthy offspring. "Michael wanted something a little upscale, but still with a country house approach,"' says Tillotson-Miller. The very kinetic Keaton turned out to be an unusual client. "He all in the context of the historic West.

"Houses change when you live in them," Keaton observes. "They take on a life of their own." Happily, his have transformed in ways he likes. But what lies beyond their walls will, for him, always be the most important. "The light in the hills around the house changes constantly. The shadows change all the time. It's dramatic and beautiful." Then he quotes Wallace Stegner, that quintessentially western writer, who spoke of "the amazing loneliness" of this kind of landscape. "I had a brief experience with that at first," Keaton admits. "But if you just relax and settle in, it's really a comforting place." □



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SOUTHAMPTON

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chairs and ottoman in the living room), materials (such as that of the sisal rugs that cover the bleached oak floors) and the light tones of the walls, which are a story in themselves. "The best day I had was when Jed was choosing the whites," recalls Maureen Cogan, laughing. "It was a nightmare. He had to find a color he liked that worked in all kinds of weather. And don't think the whites are the same in each room, because each room gets a different kind of light."

That perfectionism endeared Johnson to Cogan and made the process as memorable to her as the product. On his shopping trips to Europe, Johnson would fax her photographs of furniture he had purchased. "There's no one else on earth I would have trusted to do it that way, but Jed had the best taste. He would send it back in a big crate, and I would love it all."

Designer and client also shared a keen interest in collecting. Johnson, whose passion for antique fabrics led him to start his own business, Chelsea Editions, used a period fabric—an early-nineteenth-century printed linen with green stripes and red roses—for the master bedroom. "Jed would bring me a teeny swatch of something and say, 'We could have this made,' " says Cogan. And the late designer in turn encouraged her own collecting habit.

She was in Maine last July, shopping for eighteenth-century American saltware, when she turned triumphantly to her husband and said, "Wait until Jed sees this." But she never got to show off her purchase. That evening, Johnson left for a shopping trip to Paris aboard TWA Flight 800. "I miss him to distraction," she says. "There was a restraint about Jed that was admirable, but he also had a great inner calm. He wasn't just someone who came in and did our house; he was our friend."

Today the firm continues to fine-tune the architecture and interiors. "What I love is that they're all taking care of the house," observes Cogan. "These are living places, and they need fussing with." Which is exactly what Johnson would have done. "Jed wasn't controlling, and he never put me down—ever," Maureen Cogan says fondly. "But each time he'd come for dinner, you could see that he was redoing something in his mind." □

SAN YSIDRO RANCH

continued from page 171

the twenty-one guest cottages, which house thirty-eight rooms or suites.

"Each cottage has its own character," Hefler says, "and we've tried to emphasize that while maintaining a certain stylistic consistency."

Arriving guests discover that the cottage they are renting sports their name, branded in wood. Mostly bearing rustic designations—Lilac, Willow Tree—the units vary considerably in size and period, some dating from the nineteenth century, others from the 1980s, but all have decks that provide dramatic views. During the renovation several underwent considerable alteration. Larger recent structures, for example, were made more intimate without losing their airiness. Beams were added to ceilings, hardwood floors were laid, and fireplaces were installed, along with spacious baths.

"With all the cottages," says Hefler, "and with the other buildings too, my greatest concern was appropriateness. When I redid the living room in the hacienda, another decorator visited it and said, 'Wasn't it always like this?' I took that as a compliment because I wasn't trying to modernize the room. My aim was to bring it up to contemporary standards of comfort while maintaining the ranch's traditions."

One of a handful of American resorts to be recognized by the Relais & Châteaux organization, San Ysidro is now fully restored to its former glory, once more attracting show-business celebrities and discerning guests from all over the world. Many of them, says Janis Clapoff, return again and again, often requesting the same accommodations. "Some stay for a week or more without ever leaving the property, using the pool, the tennis courts, the spa facilities, and hiking on the trails."

"There was a time, decades ago, when there were retreats like this all over California," says Ron Hefler. "Most of them have disappeared, so we should be all the more thankful that San Ysidro, always one of the best, has survived and is thriving." □

For more information, contact Janis Clapoff, San Ysidro Ranch, 900 San Ysidro Lane, Santa Barbara, CA 93108; telephone 805/969-5046, fax 805/565-1995.

CUBISM

continued from page 176

ished, with a serious amount of light birch set off against white walls and a slate fireplace. There is cabinetwork designed by Ariizumi and Berry, all in natural wood and all designed to look far less elaborate than it is. Tight spaces are expanded by means of these intricate cabinets, and the sense everywhere is of compactness, of resources used to their greatest potential.

And yet there is a feeling of expansiveness, thanks to the openness of the main living area, which is something of a soaring tent pitched in the middle of the structure. Here, the Ls each produce spatial relationships if not actual rooms: One establishes a dining corner, another a canopy that provides intimacy and aligns the interior with the horizon beyond. Its high ceiling symbolizing its role, the living room is central to movement throughout the house.

There is even more going on within this small and complex residence. The master bedroom is set a level above the rest of the rooms and is reached by a stair whose landing serves as a balcony overlooking the main living area. Farther up is a tower room/attic, a hideaway that opens to a deck with a view of the surrounding fields.

Once the order of the rooms and spaces is clear, the outside begins to make more sense. The sections clad in corrugated aluminum express the Ls that determined the floor plan and became the notes from which Ariizumi and Berry crafted the overall form. And although there seems a randomness to the window placement, the plan was devised so that each room would have exposure on three sides. What remains of the exterior—what is neither a metal L nor a window—is covered in white-cedar shingles.

Each elevation does look different, as Ariizumi and Berry intended, but the house is still all of a piece. It is both simpler and more complicated than it initially appears to be, which is more or less like its architects, who live plainly, speak softly and think with precision. This house seeks to advance an ethos of purity, and it manages to do so not by editing everything out but by a more thoughtful method of pulling lots of things together and then clarifying, clarifying, clarifying. □

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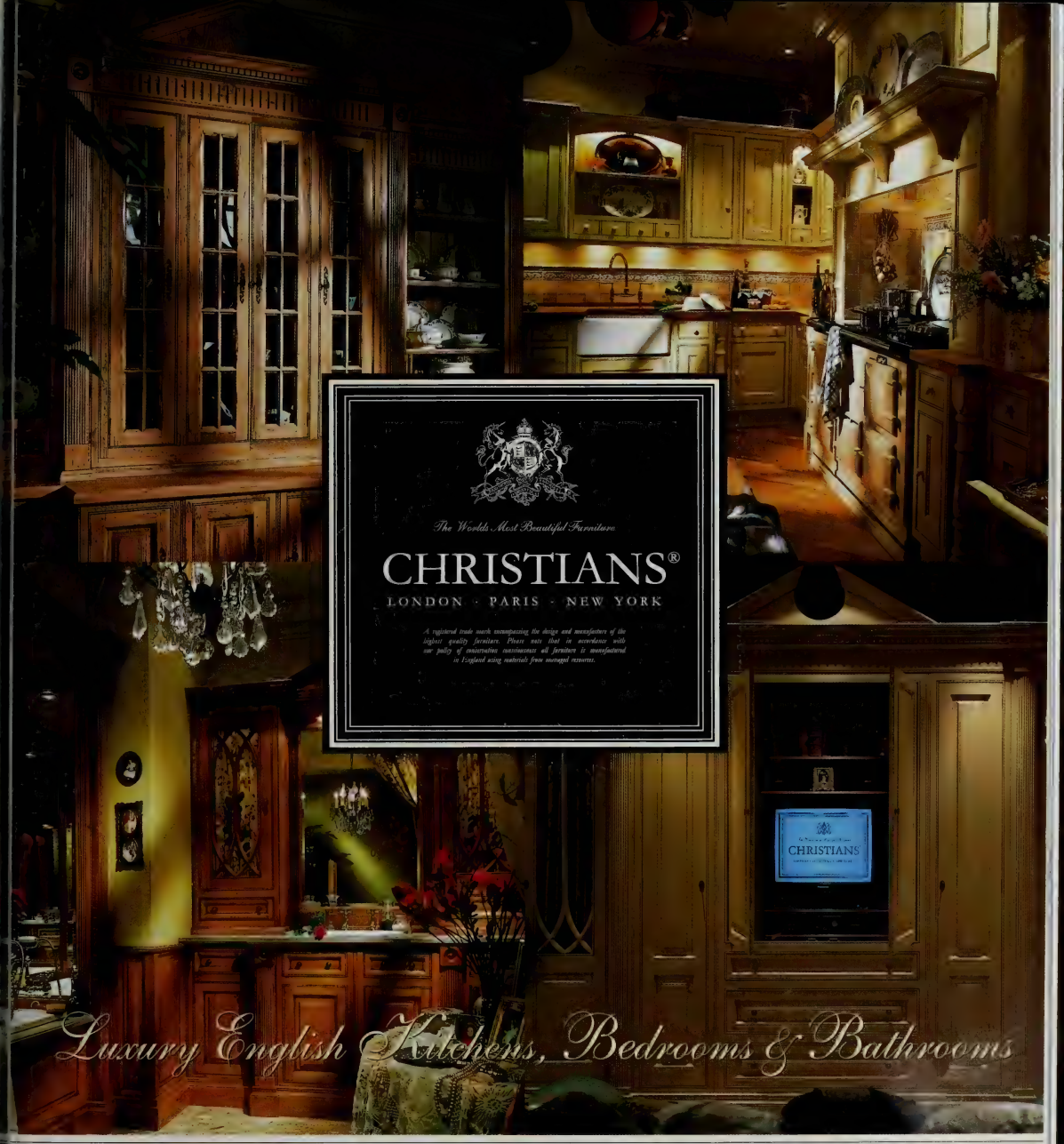


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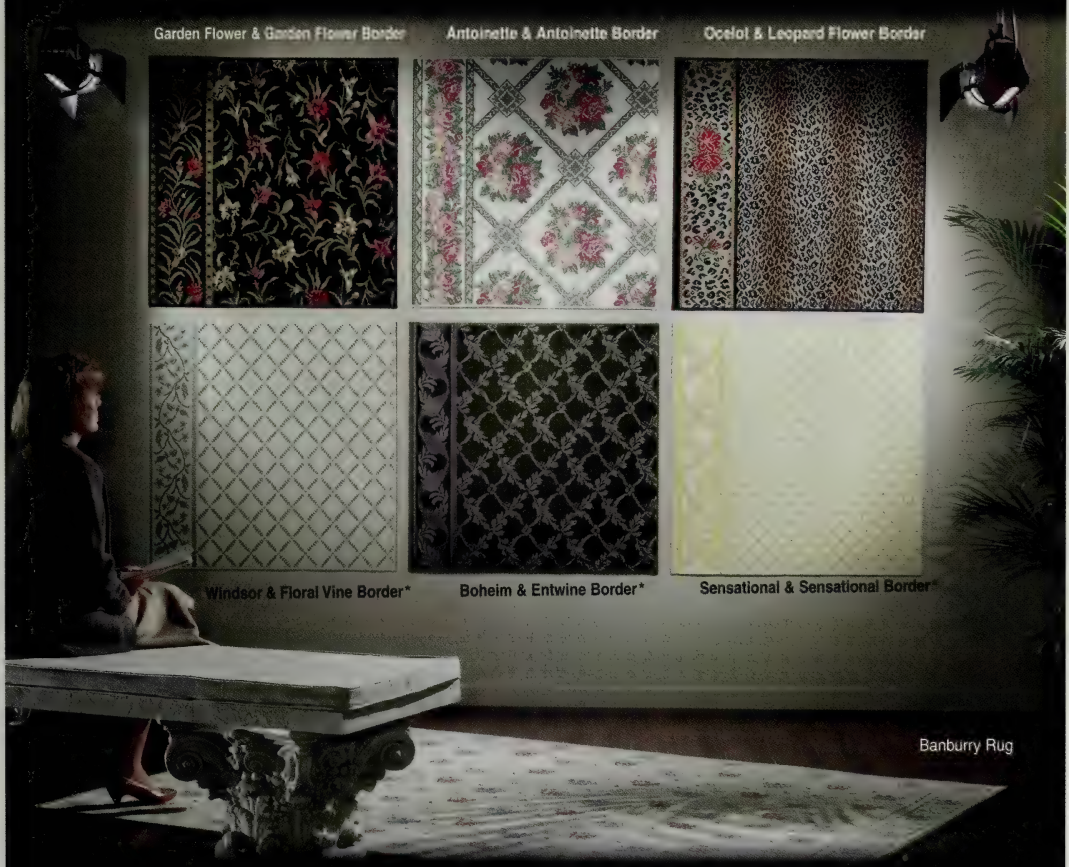
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zines like *The Crayon* and *The New Path*, which preached moral and spiritual clarity through a close adherence to nature. The result was an avalanche of fruit depicted out of doors—beautifully arranged or glimpsed au naturel, still attached to its living branch or vine. Hall's polished tables gave way to stone ledges and grassy banks, and John William Hill placed his berries and peaches in leafy nests and verdant clearings. In their quest for the natural, painters wandered far from the schematic perfection of the Peales, recording the incursions of insects and the sobering effects of the passage of time. Freed from the strictures of the traditional tabletop, fruit could be made to illustrate any number of themes and subjects. Hall turned a handful of fragile raspberries nestled in a medieval gauntlet into an allegory of nature and civilization, while Baltimore painter Andrew J. H. Way glorified individual varieties of grapes, from Prince Albert to Tokay, producing "portraits" of his gorgeous agricultural subjects that rivaled the human variety.

The lowly still-life painting had come into its own. Such images were not only accepted, they were fast becoming icons of American popular culture. In an increasingly industrial society, titles like *Autumn Fruits* carried great nostalgic appeal. Printmakers such as Currier & Ives and Louis Prang commissioned Frances Palmer and Lily Martin Spencer to create bountiful compositions destined for the lithography stone and dissemination from coast to coast. These prints in turn found new life as the inspiration for theorem paintings—stylized, stenciled still lifes done in watercolors on paper or velvet, favored by accomplished young ladies and other amateur artists.

Dozens of professional artists, including Paul Lacroix, George Forster, Samuel Marsden Brookes and William Mason Brown, found a ready market for a wide variety of still lifes, from Brown's palpably luscious tabletop fruit to the clean spareness of Brookes's apples—painted as if glimpsed through a keyhole—espaliered against a brick wall.

Brookes's up-close and personal rendition of apples prefigured the work of William John McCloskey, Joseph Decker, Levi Wells Prentice and De Scott Evans, talented practitioners of the trompe l'oeil school of painting. Decker was the master of the photographically exact close-up of pears or apples growing in a thicket of branches that seem to extend beyond the perimeter of the canvas in every direction, while Prentice's hard-edged plums and apples spill out of rustic baskets and tin buckets—a reference to America's democratic ideals. Evans depicted startlingly real-looking apples or pears suspended on a string against a worn wood background—perhaps the door of a neighbor's house, where such offerings were traditionally left as gifts. McCloskey alone chose to tackle oranges and lemons. His tangy, expensive choices appear to have arrived only recently from California or Florida by rail and are still wrapped in their protective tissue, and it is the virtuoso rendition of those pale, crinkled covers that earned McCloskey his place in the trompe l'oeil pantheon.

Meanwhile, Massachusetts's Fall River School, led by Robert Spear Dunning, was taking the traditional tabletop still life into the next century. Even as the art world erupted in the modernism of Cézanne and Picasso, Dunning and his followers continued to paint lush platters of fruit in the perennially appealing, bountiful mid-nineteenth-century style. But by 1930 it was all over. Fall River was the last hurrah of the traditional American still life—the end of almost one hundred years of artistic exploration of nature and the symbolic properties of her most succulent gifts. Today these paintings continue to charm an ever-widening circle of collectors. Few other genres are so beautiful and decorative or so clearly reflect the wonder and confidence with which our ancestors regarded their new nation and their world. □

Severin Roesen's fruit fiestas became the epitome of midcentury American burgher taste.

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TO THE TRADE



COURTESY GIATI DESIGNS

CHIC TEAK

Giati's collection of indoor-outdoor teak furniture is the brainchild of Mark Singer, who was taken under the wing of Sam Maloof as an apprentice in the early 1970s. Singer established Giati—the Vietnamese word for teak—in 1991 and has designed four collections. "The Azía collection [above] shows my appreciation for the work of Hoffmann, the Arts and Crafts Movement, Frank Lloyd Wright and Mackintosh," says Singer, who engineered the ten-piece collection so that decorative panels on the back and sides of seating could be customized using different materials. Giati Designs, 614 Santa Barbara St., Santa Barbara, CA 93101; 805-965-6535. J. Robert Scott, 8727 Melrose Ave., Los Angeles, CA 90069; 310-659-4910.

ELEVENTH HOUR

Douglas and Angeline Stibbs of **Twelfth Night Tailors** make opulent pillows and cushions the old-fashioned way—using hand-printed silk or silk velvet, pieced work and appliqués. "We uphold traditional craftsmanship," says Douglas Stibbs, who can spend two hours ironing the postage-stamp-size silk appliqués for one pillow. The Stibbses liken their work to creating mosaics—one pillow required 63 small silk pieces in varying shapes. They have a cache of vintage French tassels and trims, old West German open-weave ribbons and military banding that enhance the designs they print themselves from historic motifs. The Russian Imperial Collection (below) incorporates complex color combinations and patterns found in Romanov palaces, while the Alexandra Collection was inspired by tiles and mosaics. To the trade only. Twelfth Night Tailors, 7415 Greenwood Ave. N., Seattle, WA 98103; 206-706-7077. Ventura Night, 8687 Melrose Ave., Los Angeles, CA 90069; 310-358-1130.



COURTESY TWELFTH NIGHT TAILORS

BOOK BOUND



My wish is to express through my creations the culture that has its roots in 17th- and 18th-century France," says **Marie-Christine de La Rochefoucauld**, who designs fabrics, tapestries, floor lamps and trompe l'oeil book tables—wood bases (left and right) painted to look like stacks of books)—now available through Stark in New York. "Books are very important to me," says de La Rochefoucauld, whose ancestor the duc de La Rochefoucauld wrote the *Maximes*. Gallery Marie-Christine de la Rochefoucauld, 16 rue de l'Université, 75007 Paris; 33-1-42-86-02-40. Stark Carpet, 979 Third Ave., New York, NY 10022; 212-752-9000. Albrissi, 1 Sloane Square, London SW1W 8EE; 44-171-730-6119.

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TO THE TRADE

IN THE SHOWROOMS

Brunschwig & Fils

Brunschwig & Fils (212-838-7878) has scored a triumph with its **Josef Frank Collection,** which reproduces 9 of the more than 200 fabrics created between 1909 and 1950 for Stockholm's Svenskt Tenn. The Viennese-born designer—who settled in Sweden and lived in New York during World War II—helped define Swedish modernism with his work, which was the subject of an exhibit at the Bard Graduate Center last year. *Rox and Fix* is a design in stippled gray and white of rocks and leaves. One of his American-inspired designs is *Manhattan*, which has grid maps of the city in red and green.



COURTESY BRUNSCHWIG & FILS

Rox and Fix (left), a Josef Frank design now available from Brunschwig & Fils

Olenska Damask (above right), part of the Edith Wharton Collection at Schumacher

Cézanne (below) at Stroheim & Romann; *Les Orchidées* (right) at Clarence House

Stroheim & Romann

Stroheim & Romann (212-486-1500) and its European parent company, JAB, have some new woven fabrics. *Cézanne*, from the JAB Cézanne Collection, is an Italian brocade with flowers and leaves in cream and blue against a background of tomato red. *Mendelssohn*, from the Stroheim & Romann Overture Collection, is a brocade with ladybugs and butterflies on sunflowers and peonies against a background of white, deep red or green.



COURTESY STROHEIM & ROMANN

Schumacher

Schumacher (212-415-3900) has created an **Edith Wharton Collection**, celebrating the 100th anniversary of *The Decoration of Houses*, Wharton's first published work, which she wrote with designer Ogden Codman, Jr. The fabrics, from Schumacher's archives, are contemporaneous with events in Wharton's life. *Olenska Damask*, a trailing lace-and-flower design woven into a background that comes in nine different colors, was actually used at Land's End, the summer house in Rhode Island where Wharton lived; and a toile, *Le Meunier et Son Fils* ("The Miller and His Son"), was draped in her bedroom at The Mount, the Neoclassical summer house she built near Lenox, Massachusetts. *Colombe Laurel* is a reproduction of a 1915 Schumacher linen. Now done on cotton, it has been renamed for the Pavillon Colombe, the house outside Paris that Wharton bought and restored in 1918.



COURTESY SCHUMACHER



COURTESY CLARENCE HOUSE

Clarence House

Clarence House (212-752-2890) has two new prints on cotton created by its longtime art director, Kazumi Yoshida. *Les Orchidées* has different kinds of orchids, drawn with botanical precision, against a sand-colored background that has printed fragments of classical Japanese textile patterns. *Nounors* ("teddy bear" in French) is a fabric for a child's room that has the bears ballooning, flying a biplane, riding a camel and poling a gondola.

Sondra Alexander's Manhattan Series of wallpapers (below) for Yangki



COURTESY YANGKI

Yangki

Yangki (415-626-5009), a San Francisco design studio created by Sondra Alexander, produces wallpapers using stone, sand, metal, plaster and rice paper as well as paint. Her Manhattan Series has three designs—a plain background, a stripe and a harlequin pattern—in metallic colors ranging from gold to steel to rust.

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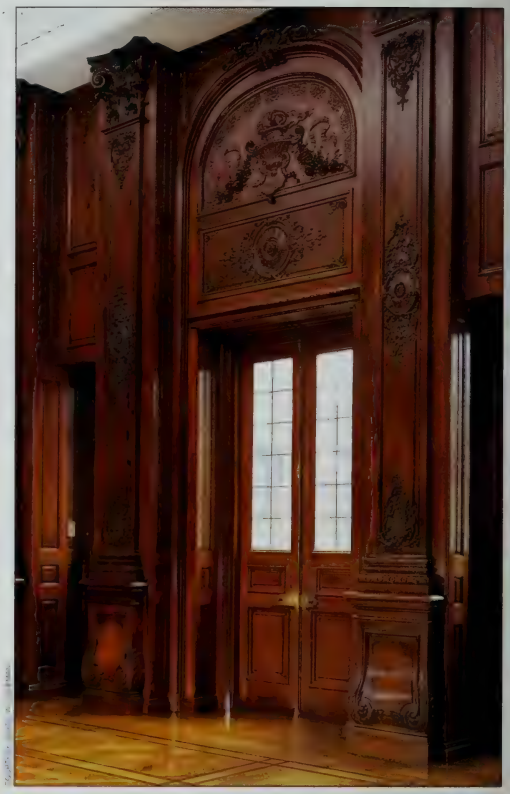
LOST AND FOUND

From a distance, **Michael McEwen**'s table lamps (left), sconces and chandeliers don't appear to be made of salvaged parts—airport runway lights, fireplace tools and plow blades combined with vintage glass, bronze, brass, steel, aluminum or marble. "My goal is that the observer see an integrated, organic object of beauty without being distracted by discovering the origin of one of its parts," says the San Francisco Bay Area artist. McEwen likens his craft to bricolage—design that finds its character from the sum of its parts. While the light fixtures have an air of antiquity about them, McEwen says, "I try to make them ambiguous in terms of time and context." Michael McEwen Lighting Studio, 1420 62nd St., Emeryville, CA 94108; 510-547-7791.



FADED GLORY

Felicia French's Byzantine textiles (above) at **Opuzen** look like weathered frescoes. She applies paint in three layers of different colors and passes the linen through a hot oven to effect a curing process. Then she washes the fabric repeatedly until it acquires a soft, luminescent patina. By appointment only. Opuzen, 8842 National Blvd., Culver City, CA 90232; 310-559-2811. To the trade only. Kneedler-Fauchere, 8687 Melrose Ave., Los Angeles, CA 90069; 310-855-1313.



PANEL DISCUSSION

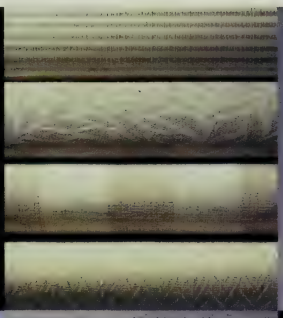
First Paul Wiseman asked **Curtis W. Coleman** to help with some furniture restoration, then he found out Coleman could make convincing reproductions, and finally he decided to put Coleman to work building a library in a double-height room. "He's full service—from the preparation of drawings to the workmanship. He can take an idea and develop numerous concepts," says Douglas Durkin, an associate of Wiseman's. "He's a delight to work with, and he's in a charming location in Sonoma between the vineyards. It's a treat to go see him." Usually Coleman, who has also worked with Thomas Bartlett and Orlando Diaz-Azcuy, travels to meet with clients and take care of glitches. "I went to Hawaii to correct the color on a sideboard," he says. While he can restore wood carvings, replicate an old pilaster or help design a table to match antique chairs, he prefers architectural work—paneled rooms (above), fire surrounds, doors and the like. "We were given a Gothic door surround, and we made a new door to match. We're good at making things out of wood that look old. The finish is where the magic comes in. We can make it come alive and speak to you." Curtis W. Coleman, 23450 Arnold Dr., Sonoma, CA 95476; 707-938-1982. □

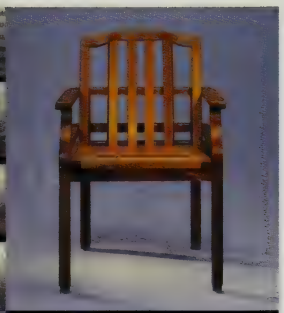


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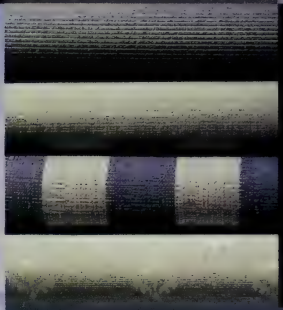
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